THE MUSIC SUPERVISOR

THOMAS TAPPER

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THE

MUSIC SUPERVISOR

HIS TRAINING, INFLUENCE AND OPPORTUNITY

By
THOMAS TAPPER, Litt. D.

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To the Music Supervisors of the United States whose work in music is recognized by educators as an indispensable contribution to national art and culture.

PREFACE

The author aims to present in these pages the salient factors that should constitute the professional activity of the Supervisor of Music.

Assuming his technical preparation to be sufficient, the chapters of this book discuss the practical application of the Supervisor's skill and training, not alone to the demands of the schoolroom, but to the needs of the entire community as a natural amplification of the school and its work.

The author desires to express his obligation and appreciation for the use of original matter contributed by him to

THE MUSICIAN, Boston, for the text of the chapters of this volume devoted to Community Music, and to THE ETUDE, Philadelphia, for the substance of Chapter XVIII.

And to THE JOURNAL OF EDUCATION, Boston, for permission to reprint a portion of an article by Dr. A. E. Winship.

THE STATE BOARD OF EDUCATION, State of New Hampshire, for permission to print its Code of Professional Ethics.

THE LEVANA CLUB, Worcester, Mass., for permission to insert its Code, in Chapter III.

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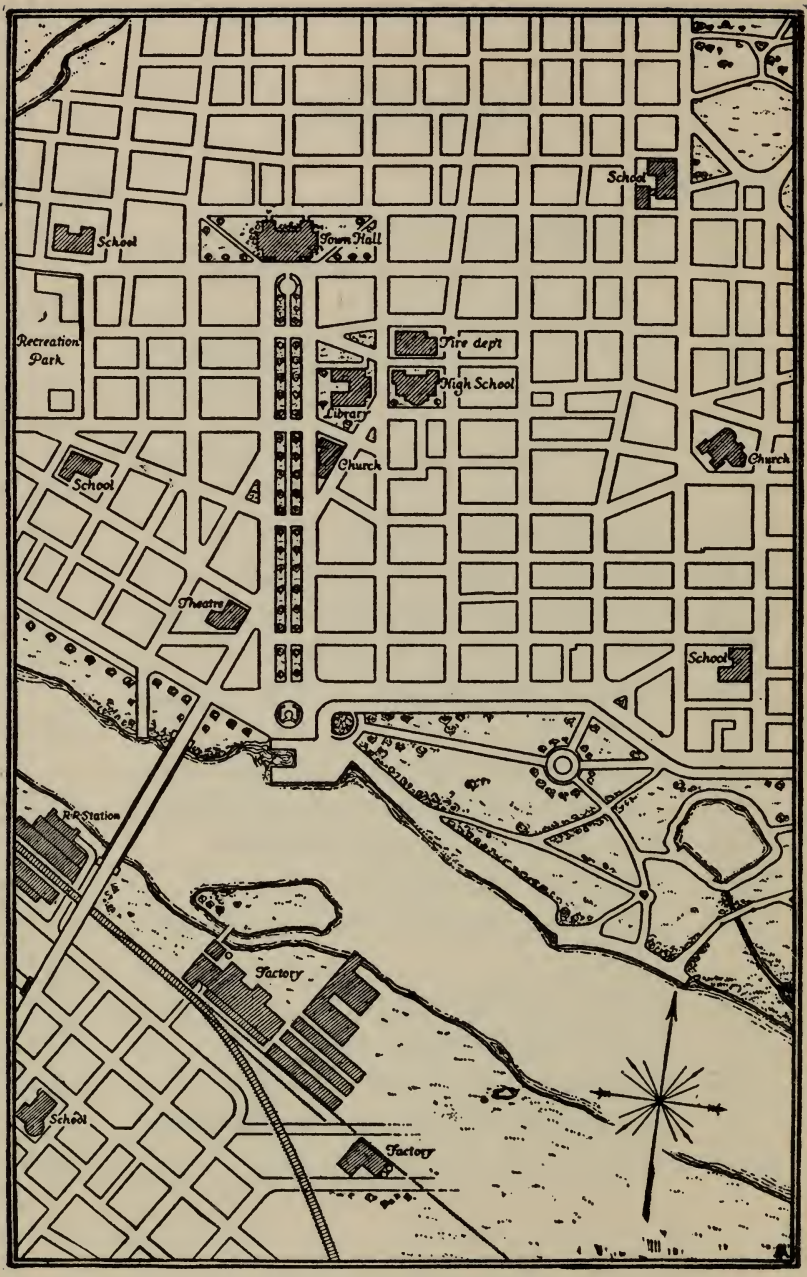


OUTLINE MAP OF A TOWN

CHAPTER I

The Field of Labor

Before the Supervisor may enter upon the efficient practice of public school music certain facts should engage his attention and command his consideration.

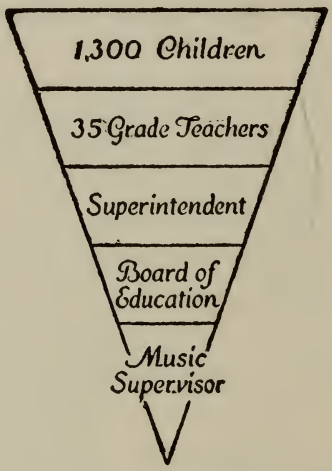
We will assume for a moment that the necessary professional training has been attained, and that the Supervisor is now ready to begin work. What point of vantage will permit him to view the field of his professional activity, its possible expansion into an ever-widening circle of utility, its relationship with concurrent school and social activities?

To begin with, no one lives and works unto himself alone. Though we pursue our ambitions along individual pathways, these constantly cross and intercross, bringing us into frequent and intimate relationships with our fellow-beings. The fact that we are, in countless ways, related to contemporary individuals and institutions is the basis of all work for service.

That we are all, and in a greater degree than we commonly realize, workers of intercommunicating interests must be the basic consideration. That people do not perceive this fact and reckon with it accounts for many failures in all walks

of life. To avoid a failure due to such a cause let us inquire what are the relationships, near and remote, that immediately spring into being the moment the Supervisor of music enters the community to inaugurate his professional activity.

In whatever city he may have procured his position the Supervisor will find that a Board of Education and a Superintendent of schools are respectively the legislative and executive heads of the educational system. A little inquiry will make it clear to him that he is become a factor in a more or less extensive organization. This may be pictured something like this:

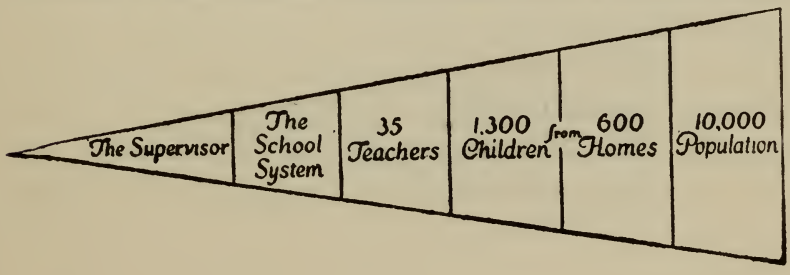


It does not matter whether the Supervisor imagines himself standing in authority at the right hand of the Superintendent or in service among the thirty-five teachers; what he must realize is this: He is to succeed in making the

thirteen hundred children at least as capable in music as they are becoming capable in every other subject.

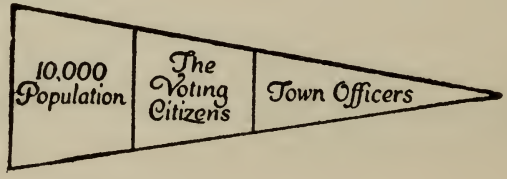
To secure this result he must be sure of himself and of his subject. He must know how to secure the enthusiastic participation of the grade teachers. On his part he must participate freely, and if need be as a learner, in the full educational program of the Superintendent. In these and many other ways will he establish for the general benefit (which includes his own) those intercommunicating interests of which we have already spoken.

All this suggests that the Supervisor need have but little imagination to see that (if he is to succeed) the Board, the Superintendent, the thirty-five teachers and himself must constitute a working unit. Furthermore, it should be easy for him to understand that the thirteen hundred children are not the endpoint of all the effort that is centered upon them. What they become capable of doing does not cease with them. It moves on to an ever-widening area of influence. If now he will take his place and look beyond the children and out upon the community from which they come, he will see this:



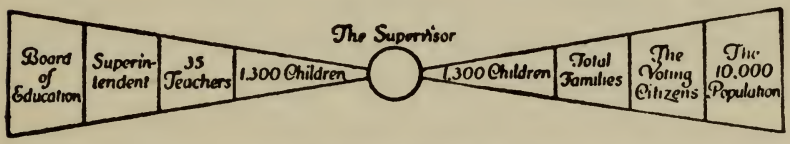
The majority of these ten thousand people are individual property owners; they are also partnership owners in the municipal (town) property: The town hall, the school land and buildings, the highways, the public library, the fire protection equipment, and the like. And these ten thousand people by virtue of being corporate owners of this property become employers of many specialists. They employ and pay the municipal officers for conducting the business of the town, the firemen for being ready to protect it against destruction; they pay for the construction and upkeep of highways to insure safe and easy travel. They likewise engage and pay the police, the Superintendent of schools, the teachers, and the new Supervisor of music. They purchase and pay for all sorts of school and other supplies and undertake to keep the buildings in a condition suitable for their high educational purpose.

The ten thousand people constituting the town have, therefore, many demands, every one of which costs money. The town is, in fact, a business firm of ten thousand partners, who, because the partnership is so large in numbers, must elect certain people to act for them.



By collecting so much money from each property owner, on an assessed valuation of holdings the authorized officers of the town secure the necessary funds with which to pay its indebtedness. If the town has never before had a music Supervisor, the advent of the young man whose fortunes we are following can take place only after the town officers have provided enough money to pay his salary and such contingent expenses as his office must incur. And the only way by which funds may be procured to this end is by the one process of taxation that pays for everything else. Thus, while the Supervisor is ostensibly employed by the school authorities, his real employer is the business corporation of ten thousand partners.

He should now see himself in this relationship:



The Supervisor occupies, at least in this picture, a central position. He will conclude, if he thinks about it, that the only satisfactory way in which the taxpayers can offer him his salary is in actual money; that the only source from which money may be forthcoming in the form of taxes is from prosperous house-holders, successful industries, and profitable commercial enterprises; for on these the very life of every community and its institutions depend.

Therefore, as he finds time, the Supervisor must try to comprehend the industrial and commercial activities of the town whose prosperity, in terms of labor and resources, means the security of his position.

Being really interested in his professional work as the executive of ten thousand people the Supervisor should not hesitate to try his hand for an evening or two at mapping the town. On this map let him locate the geographical layout of the town, its highways and waterways, its relative areas; mark the places locating industries, institutions, churches, schools, library, and any other significant landmarks. It will not be necessary, let us hope, to suggest that he acquaint himself with the musical activities of the community, its church music, musical organizations, number of music teachers, number of school children studying music privately; and the number of families with musical equipment and with musical possibilities of some sort.

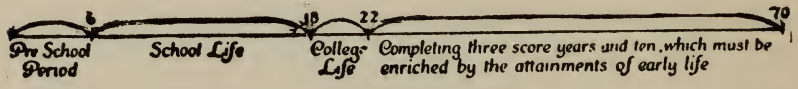
One may attempt to secure such facts as these by direct and careful study and inquiry, which shall result in exact knowledge, or by some other means which may result in very hazy uncertainties. If the Supervisor's methods are those which result in exact information, he will find all he can learn about the community in which he works to be of value to him. People in institutions will gladly become his aides.

He should recognize the work that private music teachers are doing with school children, for it has a value in the public educational plan. The public library is of much possible service to him, and he can be of no less possible service to it, for it should procure some good music literature and music scores to be used in conjunction with class work in music. And he should investigate those communities that have added mechanical musical instruments to the public library as a portion of its cultural equipment and determine their value in his own daily work in the schools.

Now all this has not to be done on the day the Supervisor arrives in town. It may take him many months, if not a year or so, to secure these facts — even longer, perhaps, to make the alliances suggested here. But they must occupy his attention, for they are indispensable to his fullest measure of success. This constitutes a type of work which, after its kind, is as necessary as that other which must go on persistently, namely, the team-work with the Superintendent and teachers which shall permit music to contribute its best toward the ideal educational results that the teaching bodies are attempting to secure. This side of educational work includes not only exact information, but that patient application which results from the contribution of a subject like music to the curriculum. The object is to do

the best one can to influence and enrich the little citizen who spends a few years of life in school and a great many out of it.

How, in fact, can the art of music do its best; that is, be made to do its best on this assignment of years?



This should prove at least suggestive of what the music Supervisor may think and do to prevent his art from failure to find its rightful place in the child's education. Such lines of inquiry as we have touched upon will result in facts of the most important kind. These facts will, in turn, help to vitalize the music work of the schools, securing for it not spectacular value, but that solid educational regard which is an earnest of its worth.

Following the procedure of the Efficiency expert, may we not essay to formulate, at this point, an outline, by the aid of which, the Supervisor may readily grasp his town at a glance. The facts which he will secure by filling up this outline may not appear for some time in the light of their true value, but the value is there, and will gradually manifest itself in various ways.

(NOTE: It should be stated that, in the diagrams of this chapter, the figures represent not actual but purely arbitrary totals.)

1. The Board of Education:
   Its personnel, tradition, attitude toward education.
   Its attitude toward special subjects.
   Its group and individual efficiency in relation to the needs of the school.
2. The Superintendent:
   His training.
   His ideals for the schools.
   His attitude toward music.
3. Number of school buildings? Number of rooms?
4. To what higher institutions of learning do the graduate pupils of this school system go?
5. Other institutions of learning than the public schools in the town.
6. The Grade teachers:
   Number?
   Group and individual attitude toward music?
7. The Grade teachers' experience in music.
   As educational training and resultant skill.
   Are they capable and willing as team-workers in music?
   The tradition of the school system.
8. The history of public school music in the town?
   The town's past community activities.
   New social or political influences.

9. Town's population?
   Total number of families?
   Children of school age?
   Actual number of children in schools?
10. The town's industrial and commercial activities (sources of revenue)?
11. Has the town civic pride in its buildings? In other properties and their upkeep?
12. Music activity in the town?
13. Number and character of music organizations?
14. The churches and their music?
15. Number of private music teachers?
16. Number of school children studying music privately?
17. Number of families owning musical instruments?
18. The Public Library: Books about music. Music magazines. Scores. Mechanical players (with rolls or records)
19. Music equipment of the schools? (books, charts, etc.)
    Is it sufficient? In good condition? Susceptible to efficient handling?
20. The town's history, development, and activity as suggestive of pageantry? Possibility of combining music and pageantry?

CHAPTER II

The Supervisor as Member of the Teaching Faculty

Just as the Supervisor must regard himself as one of many teachers, so he must regard music as one of many subjects. While to him, as specialist, music will always assume the place of prime importance, it will be accepted by the teaching body only as a single factor contributory to a complex of subjects which complex, in turn, finds unity in making for a definite purpose.

It is this word Purpose that should most particularly engage our attention and court our investigation. While it has often been said that education aims to secure the liberation of the mind, it has perhaps more truly been said that education is a process for awakening, developing, and organizing the mind. This process directs itself upon the end that the child shall increase in power and wisdom and so gradually become capable of working to the best interests of himself and of the society of which he forms a part. Whether or not education actually accomplishes all this is a question; but it must be accepted as a fact, without shadow of doubt, that this is what education

strives to accomplish; is that to which it seeks to adapt itself more and more perfectly; striving always to equip the child for practical living.

We have only to stop for a moment to consider the magnitude of the mechanism, to stop for more than a moment to count the number of its operatives, and to pause yet longer to note the millions of children who cannot wait for perfection of methods and of systems because Time is relentlessly taking away their childhood and adding unto them the symbols common to men and women. Education then is a process *striving* toward an Ideal which has for its purpose to make a high type of citizen out of all types of children. To perceive what is involved in the effort to attain this purpose or anything approaching it, we must bring into the picture some suggestion of the equipment involved.

The nation of one hundred million people dwells in fifteen million homes, over the thresholds of which there pour every morning on the way to school twenty millions of children. Approximately six hundred thousand teachers receive these pupils of primary and grammar grades. To these six hundred thousand teachers there must be added the teaching staff of specialists: Superintendents, Directors, Music, Drawing, and other Supervisors. Here is an army of people conducting a Children's Crusade of such enormous proportions that the figures

overwhelm the mind, denying it the privilege to form a concrete picture.

But there is solace in the fact that though we cannot grasp the whole panorama, we know that its movement is a complex of many centers, more or less alike in their purpose and operation. In brief, what the nation as a whole is trying to do with its children is precisely what every city and town is, or should be, trying to do. Therefore, the place of residence of the individual Supervisor presents many, if not all of the principal practices that arise in the effort to accomplish what we have already stated to be the Purpose of Education:

To make high types of citizens out of all types of children.

If this vast army had a commander-in-chief who determined every plan, established every policy, directed every operation, the task of its individual officers and lesser workers would be specific and, let us add, machine-like. But the conduct, for example, of a commissary department is not to be likened to the problems of education. The one is largely material, the other is almost wholly spiritual. The one is simplified as a problem by the application of mathematics. The other augments as the spiritual vision of the worker increases. Great educational leaders have ever been the men and women to whom great spiritual vision has come. In all our doings in education we must never

overlook this factor of vision, increasing in range, from day to day, as we learn to peer into the illimitable.

This vast national educational activity, then, finds it microcosm in the town in which we have placed the Supervisor of music of the previous chapter. Here before him are the substantial factors typical of education everywhere. How shall he meet them, not only in their local application, but in this as an expression of the national spirit of design in education?

The fundamental processes of education have become almost platitudinous: From whole to part. From known to unknown. These and many other statements are familiar to us, but for that very reason they are apt to elude us in their depth of wisdom. They suggest one essential principle: The processes of education, taken by and large, are just as applicable in music as they are in other subjects. And consequently any educational process found to be of value in music must be just as valuable in reading, spelling, and grammar.

But reading, spelling, and grammar, taking the schools of the country over, are taught with a reasonably high percentage of success. Children learn to perform the operations involved in these subjects and to perform them well. But taking the identical schools of the country over results in music are less satisfactory.

What is the reason for this condition?

There is not one, but there are many reasons. To begin with, music is still regarded by many educators as a non-utilitarian subject. This is, in a measure, due to the fact that Superintendents, in the training for their office, study music so little that while they may approve of it, their knowledge of its value is negligible. They have to learn of this after they assume office or they may never learn it. Again, it seems never to occur to the average Supervisor of music to attempt to convince his Superintendent of the one hundred per cent of efficient service that music may be made to perform. That is, the average Supervisor is not a good salesman. Presumably he knows the value of the contribution of his profession to education and believes in it, but he fails to sell his idea to his fellow-worker.

It would be amazingly worth while, however, if the Supervisor would set himself the task of preparing as a subject to be presented to a man hard of persuasion, say, twenty reasons why music is indispensable in the schools of the town. Every Supervisor worthy of the name is capable of doing this and of winning out in any fair presentation of his claims. Then, having won out, it becomes his next duty to insist that music is responsive to all he claims for it *only when given a fair deal.* And this fair deal takes the form of TIME, MATERIAL, ASSISTANCE, AND EQUIPMENT.

If the Supervisor will put the case of music before his Superintendent and teaching associates so forcibly that he actually wins them to his ideas of its value, a good beginning will have been made. And yet, strange to say, this is a form of beginning that is not always made.

Anyone familiar with the early history of training schools for music Supervisors, knows that no school, and comparatively few individuals, paid the slightest attention to the principles of pedagogy as essential in a Supervisor's training. But that day, fortunately, is past.

Rather it was assumed that music, being an art, comes into education in quite an independent way; in a way, in fact, which may disregard the old and well-tried principles that had come to their glory both in great and humble schools.

But in the past decade the conviction has grown with men and women, leaders in supervision, that the principles of education are so fundamental that they apply just as pertinently to music as they do to English, to reading, and to geography. But even yet there is much training work in music supervision that ignores the subject of educational psychology and pedagogy, assuming the student will come by this knowledge through experience. He may, but it is a costly way. And then again he may not; a result which would prove, to the

Supervisor and to the schools, even more costly.

Returning now to the individual Supervisor, whose first steps we are following, it is obviously his business to be adequately prepared not only in music, and in the methods of presentation peculiar to it; but he must recognize that his study shall include this other and, in a sense, greater art of knowing the pedagogy and psychology of his profession as teacher. Not as music teacher alone must he know this but as a *teacher*, associate with men and women who are attempting to peer into the future for the sake of children yet unborn.

Irreparable harm is done wherever the Supervisor's conception of his work is the other way about. It is a glorious matter to conduct an orchestra and chorus in the presence of the townspeople. One seems suddenly to burst into prominence and fame. But, after all, this is only a by-product, so to speak, of the patient, plodding application of educational principles to music, made hour after hour and day after day, in the schoolroom. Therefore, grade by grade, such studies as these should be taken up:

A STUDY OF THE CLASS

1. What is the daily program in this room?
2. What does the system of which this grade is a unit, require it to accomplish between

the time of opening school in the morning and its close in the afternoon?

3. The Supervisor will, to his own immediate profit, study the daily program of the teacher in each room. Let him become intimately acquainted with just how she has to spend her time; the number of subjects she is expected to teach perfectly; the rapid succession of classes; the number of times through the year that the day's program is interrupted by the coming of the specialist, like himself. Finally, let him ascertain how much time the grade teacher spends out of school to keep up her work.

Here is the daily program of a grade teacher (6A) of the schools in the City of New York:

9:00— 9:30 .....Assembly
9:30— 9:45 .....Oral Arithmetic
9:45—10:15 .....Written Arithmetic
10:15—10:45 .....Geography
10:45—11:00 .....Penmanship
11:00—11:30 .....Grammar
11:30—12:00 .....History.

1:00— 1:15 .....Rapid Calculation
1:15— 1:30 .....Music
1:30— 2:00 .....Reading
2:00— 2:15 .....Spelling
2:15— 2:30 .....Memory Gem
2:30— 3:00 .....Study Period.

4. Take into consideration the total number of school days in a year; then determine the

maximum amount of music instruction and practice which constitute a reasonable demand on your part.

A STUDY OF THE GRADE TEACHER

1. Is she experienced as a teacher?
2. Does she control the class well?
3. Is she quiet, forceful, resourceful, always in command?
4. Or is she nervous, easily disturbed, irritable, distracted, a poor team worker?
5. To what extent is she capable of directing the music work, as you require it, properly to supplement your efforts?
6. What is her individual need in music study? That is, what can you, the Supervisor, suggest to her as material for study and practice which will make her an efficient substitute and assistant?
7. Has she all necessary equipment for herself and the class?
8. Does she follow strictly the lesson assignments that you leave with her?

A STUDY OF MATERIAL AND EQUIPMENT

1. Has each room a sufficient supply of charts and books?
2. Has it enough blackboard space reserved for music?

3. Or is the room under-equipped?
4. Is all material in good condition?
5. What is the time cost of equipping the class for the music recitation? This has to do with location of material, and the time it takes to place it in the hands of the children ready to begin.

A STUDY OF THE SUPERVISOR BY HIMSELF

It is only by pondering on the exclamation of the poet, which begs that we may see ourselves as others see us, that we remove the grime from the mirror of environment into which we are forever peering, and in which we usually see only what we want to see.

1. Do I practise all the efficiencies I demand?
2. Am I clear in my assignments both to my teachers and to myself?
3. When I leave a room does the teacher perfectly comprehend what she is to do in preparation for my next visit?
4. Have I told her positively how to do it?
5. Am I welcomed by teachers and pupils?
6. Is response to my demands hearty and immediate, or half-hearted and dragging?
7. Am I, by each day's work in the schools, increasing in knowledge and training?
8. When I fail to arouse enthusiasm* in the class-room do I try to discover the reason?

*Enthusiasm: to be inspired by God.

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9. Do I so conduct the music of the classroom that teacher and children feel that each new lesson carries them forward?

10. Do I secure adequate results by simple means or am I loading myself and my teachers with an intricate and burdensome system?

Furthermore, it will benefit the Supervisor to know of the grade teacher:

1. Just what she is required to teach in number of subjects covering an entire school year.

2. What the sum total is in time cost?

3. Is she willing to augment her music knowledge and skill?

4. What is the most direct, easiest, quickest, and securest way for her to accomplish this?

5. Does she follow work-assignments faithfully?

AND IN RESPECT AGAIN OF EQUIPMENT

1. If this room is under-equipped, if it lacks necessary material, or if books and charts are in bad condition, or if material is so placed that it costs too much time in handling; if any one of these or other negative condition handicaps either the teacher or yourself, it is essential for the Superintendent to know the fact, and for you, the Supervisor, to be able to show him the cost in terms of education failure. That is, with proper work on the part of the grade teacher

and yourself, and with adequate equipment, the class can accomplish in the year approximately so-and-so much. Let us say its maximum attainment under proper conditions is.....100%

Without adequate conditions, charge against this total of 100% the following:

Under-equipment	20%	
Inconvenience of equipment	20%	
Negative reaction on teacher and pupils	10%	
	50%	50%
Balance in possible benefit.....		50%

If the whole matter be regarded in the light of an investment, of skill, time, and equipment, and if the required one hundred per cent of result be charged with the damages, the benefit becomes almost mathematically definite.

The Supervisor, then, is efficient as school-room worker:

1. When he is, by training, an educator.
2. When he knows the secret of intimate and valuable-team work with his entire corps of fellow-workers.

Not a few school-room tragedies are the result of unwise and unwarranted assignments; of demands made upon a teacher by those who are utterly ignorant of pre-existing demands. It is often the old story of the last straw added thoughtlessly to the camel's burden.

The grade teacher's daily program must be efficiently organized, each minute of the working day must be assigned to its purpose. This purpose must include some elasticity for the play of parts in the day's mechanism. The Supervisor's music assignment, therefore, must fall in place as the perfectly adjusted part of the whole. When the grade teacher's daily program is disorganized from any cause, the Supervisor will fare badly. Hence the necessity is immediate and momentous that his grasp of the situation shall be based upon exact knowledge of facts: of time, sequence of subjects, materials and equipment, of assignments as a whole, and of assignments reduced to daily practice.

In brief, in the Supervisor's art there must be included a highly developed degree of organization and of administrative ability that shall aim to secure not merely military precision, but precision plus elastic co-operative inter-relation of work. School-room co-operation is not of the military type. It thrives on order, definiteness, and such qualities applied (shall we say, of the heart?) as make for mutual assistance and sympathetic helpfulness.

The various studies suggested in this chapter, if thoroughly worked out, will yield the Supervisor infinitely more than seems at first sight to be included within the scope of the queries given under the various captions. All such Efficiency investigation leads us out into the

open. Strange as it may seem, we cling to the old ways, not because we are convinced that they are the best ways, but because we are bound to them by the bonds of tradition, custom, convention, and superstition. Once we become fearless investigators of our own domain, we are certain to be discoverers of wonderful treasure trove.

And all must be inspired, in music as in everything else, by the Ideal of Attainment which covers successfully the whole period of the school course only when it is so arranged as to accomplish every day's assignment in perfect relation thereto.

CHAPTER III

The Supervisor as Team Worker

I.

While it may seem that all the suggestion of the title of this chapter has been included in the preceding pages, it may not be amiss to direct the reader's attention to two distinct efforts in the preparation and establishment of professional ethics to the end that team work in schools may become an increasing activity.

There are included in the pages of this chapter:

1. The Code of Professional Ethics as adopted by the New Hampshire State Teachers' Association in October, 1915.

2. That of the Levana Club, of Worcester, Massachusetts.

Perusal of these Codes will convince the Supervisor that their statements are valuable, both for the literal information they convey and for the suggestions they offer.

We have attempted to show in what relation the Supervisor stands to the tax-paying citizens who guarantee his salary; to the families from which the children come who are receiving instruction; to the Board of Education; the Superintendent of schools; the body of grade teachers; and, perhaps no less intimately, the

town's institutions. These various lines of association are truly important matters for reflection. A Chesterfield would undoubtedly construct a code of ethical conduct that would place one in perfect accord with each of these objectives. Even if it be probable that the Chesterfieldian effort would overdo it, it remains true that no man becomes of such momentous importance to a community that he can afford to disregard the more commonly observed amenities of life. He cannot afford it because the product of his work must suffer in consesequence. Whenever a man's actions manifest in savagery of intenseness, in brutality of method, in lack of sympathy, he, himself, pays for the crudity of his process. That is, it is true for all professional men that without the most carefully thought-out ethical principles of team work, it is not possible to secure from associates and assistants anywhere near the one hundred per cent of their efficient endeavor and attainment.

With the town as a whole the Supervisor comes into intimate contact. He is a designer, a builder, in fact, of much that may be ideal in its life. With the children he becomes actual creator of a thought process that may illumine the darker hours for all life to come, that may give joy in all the days of life. With the Superintendent he must sustain, having once established it, that intimacy of co-worker's relation which gives

and takes strength and inspiration. With the teaching body of the schools he is truly guide, philosopher, and friend.

Why should a man endanger the power-giving quality of any of these units of association? Why should he assume or actually possess mode or manner of thought and action that destroys where he needs to make strong? In brief, why should he deny himself any opportunity to establish conditions of the most ideal order when it is upon such conditions alone, as upon the rock foundation of the house of the Scriptures, that he builds.

Anything else is a building upon the sands.

Nor, let us add, are temperament, manner, and method the only factors that weave the fabric of good or bad team work. Years ago it used to be charged against the ill-prepared Supervisor that he generally did more damage in English than he could possibly repair by his music teaching. Fortunately, that type of gentleman has disappeared. Today the Supervisor appreciates the fact that information, direction, and instruction must be conveyed in good English. The entire teaching staff of any institution needs this tool, precisely as every carpenter needs a hammer. It is not a passable form of English that the teacher should be equipped to use, but English of the purest type. He should know the art of using words in speech and writing strictly in accord with their meaning. He can never

learn that art except by study, nor can he substitute for good speech grimaces or motions of the hands and feet.

There is, in short, no factor of the Supervisor's life that can be allowed to run to waste, or to weeds, without a lowering of the individual value. The Supervisor has a direct and worthy investment in his personal appearance, in his habits, in the form and subject of his conversation; in all that makes up his private, public, and civic life. The sun shines on him from the very nature of his position "day and night." It is a comment on his value as perceived by others whether the town's children greet him as a friend and superior, or whether they quietly ignore him, as a menace to their liberty of thought and action.

II.

Following is the New Hampshire Code referred to in the beginning of this chapter. The Supervisor, it is hoped, will find in it a suggestion for the building of a similar code in his own work:

It is desirable that there should be a general professional agreement as to the designations to be given to members of the teaching profession according to the functions which they perform. The following designations are, therefore, recommended, and it is hoped that different official bodies, qualified to do so, will eventually give them their sanction.

The title of the heads of the Normal Schools should be Director.

A professional educator engaged in the supervision of local school systems should be called Superintendent, and his assistant in the work of general supervision should be called Assistant Superintendent.

A person whose sole duty is directing both teachers and pupils in a special department of school work should be called a Supervisor.

The head of an approved secondary school of the first class should be called Head Master.

A school officer having the supervision and control of teachers and pupils in an elementary school or of a secondary school below the grade of first class should be called Principal.

The teaching force of the New Hampshire State College and the Normal Schools should be called the Faculty and that of secondary schools should be called the Staff.

The title of Professor should be reserved for teachers holding chairs in colleges and graduate schools.

The duty of teachers to the community is to be loyal to those in authority over them. In case of a conflict of educational ideals, between teachers and trustee or school boards, while they should recognize the fact that the school authorities must direct the general policy of the school, it is the duty of teachers to be loyal to their professional ideals, to protest against any violation of professional ethics, and in extreme cases to resign, stating their reasons to the community.

While never exploiting their position, teachers should always maintain a progressive conservatism of thought and action, dignity of character, honesty of purpose, and should take an unqualified stand for the best in education and in social life.

It is the duty of every teacher to regard every

other teacher as a fellow craftsman and as entitled to all the rights, courtesies, and emoluments that usually obtain in other professions, with recognized standards.

It is unprofessional for teachers to criticise co-laborers and predecessors, as such procedure tends to weaken the confidence in which the work of our profession is held by the community.

All teachers should actively affiliate themselves with professional organizations and should acquaint themselves with the procedings of the State Association and should interest themselves in its activities.

It is an essential part of the ethics of the profession that teachers should constantly familiarize themselves with its recognized and authoritative literature.

Since they are rightly regarded as examples to pupils, teachers should always so conduct themselves that no just reproach may be brought against them. Where liberty of conscience is not concerned, they should stand ready to make personal sacrifice, because of the prejudices of the community in which they live.

It is unprofessional for teachers to tutor pupils of their own classes for remuneration.

It is unprofessional for teachers to promote the interests of canvassers and other salesmen, either directly or indirectly, by writing testimonials of their wares.

It is unprofessional for any teacher to lend himself to any scheme of self-advertising.

It is unprofessional to call for or to allow the use of substitutes, except for serious illness or for other grave reasons.

A clear understanding of the law of contracts is incumbent upon all teachers. Since teachers should scrupulously keep whatever agreement they make,

they should refuse to sign a contract unjust and humiliating in form.

It is unprofessional for teachers to resign during the period for which they have been engaged. They may rightly ask to be released, by giving notice of not less than four weeks, but must, in case of refusal, abide by their contracts.

It is unprofessional for a teacher to underbid a rival in order to secure a position.

It is unprofessional for a superintendent or other school officer to visit, with a view to employing, a candidate at work, without the permission of his or her superintendent. When visiting schools, the visitor should never disarrange the work of the day.

It is unprofessional for superintendents and teachers, in their relations with publishing or supply houses, their agents or salesmen, to give just grounds for the suspicion of obligation tending to influence the purchase or adoption of books or supplies in favor of any particular agent or firm.

The indiscriminate writing of general recommendations for pupils or teachers is unprofessional.

Teachers should at all times be ready to assist one another by giving information, counsel, and advice, and by such services and acts as teachers can perform without detriment to themselves or their work. Such reasonable service should be regarded as a professional duty for which remuneration beyond actual expenses should not be accepted.

It is incumbent on teachers loyally to acknowledge all the duties and obligations of citizenship, and to discharge them both in letter and in spirit.

Because of their peculiar position, teachers should especially regard themselves as guardians and promoters of the physical, moral, social, and spiritual welfare of the community in which they live.

Teachers are and should be the servants of the

people, without regard to distinctions of political party, religious faith, or other matters which are brought into issue and upon which individuals honestly disagree. Teachers are fully entitled to liberty of conscience, but it is unprofessional for them to become partisans upon issues which divide the community.

III.

In order to secure unity of purpose and to inspire high ideals in the work of education, the Levana Club, of Worcester, Massachusetts, adopts the following Code: —

CHARACTER. We believe that the first qualification for the teacher is a character of the highest type. A teacher should strive to be absolutely honest in every detail of life; to be just and generous; to be free from selfishness and jealousy; to see beyond the petty concerns of private convenience and pleasure; and to stand for what is best in the life of the community.

PERSONALITY. We believe that every teacher should cultivate that superior power which unconsciously transmits values, attitudes, and ideals, and creates an atmosphere of refinement, culture, and dignity.

SOCIAL RELATIONS: We believe that the teacher should have an interest in the fundamental problems and purposes of modern social life, so keen and so vital, that the reaction to the situations of school life and classroom instruction will be true to the larger aspirations of the outside world.

ATTITUDE: (*a*) We believe that we should give one another loyal co-operation, mutual support, and

deferential treatment in all professional and business relations.

(*b*) We believe that both appreciation and frank constructive criticism should be given honestly and kindly, and should be welcomed as a stimulus to better work.

(*c*) We believe that the teacher's attitude towards the pupils should be sympathetic, and that the child's individuality should be respected.

(*d*) We believe that our attitude towards teaching should be professional and not commercial; that we should put public service before personal gain.

(*e*) We believe that each individual teacher should feel a personal obligation to maintain a high professional standard.

ORGANIZATION: We believe that organizations of teachers should recognize their responsibility towards the whole body, and in taking action should regard the honor and credit of the profession. We believe that any use of such organizations for selfish gain or political control is unprofessional.

PROFESSIONAL PREPARATION: We believe that adequate preparation both in scholarship and in professional training is necessary that we may invigorate life through knowledge and make constant progressive adjustments to changing needs.

POSITIONS: (*a*) We believe that the recognized basis for appointment to any position should be moral and educational worth together with fine personality.

(*b*) We believe that it is unprofessional to attempt, by any means, to secure a position which has not been declared vacant.

(*c*) We believe that is it unprofessional for any teacher to use the influence of politicians, of publishing or supply houses, or of any agencies which may

be affected by motives other than those of public interest.

(*d*) We believe that a contract is a business obligation which cannot be set aside without the consent of both parties concerned.

PRESS AND PUBLIC: We believe that it is unprofessional for a teacher to betray any confidence concerning the school, the teachers, or the pupils, or to make public or give to the press any information which should come from other sources.

Anyone who carefully considers the statements that make up these and other Codes of Professional Ethics will recognize that fundamental to their successful application is the simple business principle of salesmanship. We co-operate most successfully when we are capable, out of an honorable intention and a sincere service motive, of making the other man accept our idea; and no less so, when we are capable of being influenced to accept his. In the one case we sell the other man our idea; in the other case he sells us his.

There is a good deal of sentimental daydreaming about some individual codes. As teachers of art we probably assume to hold ourselves above the world of the business man and of his methods. But a little wisdom and experience, added to what we may have, shows us that of all great artists the world has produced thus far, none is greater than the business man who serves the public, ranges the world to find goods for it, creates them if he cannot find them,

and does it all on the simple yet efficient basis of mutual trust and mutual profit.

Now the selling idea of the business man is his secondary asset; hence it is the second thing he needs after he has provided himself with the first, which is preparation for service. With the teacher there is no less need for these two assets: (1) A clearly perceived service to be rendered; (2) the ability to sell the service wherever it is needed. The Superintendent must not merely enterta in an ideal for the school system; he must sell it (conscious o its worth) to every member of his teaching staff so that they all will gladly buy the idea of him and apply it.

In fact, a school system offers a complex of inter-relating service-salesmanship. The Supervisor must possess his major ideal and his group of minor ideals; he must sell these to Superintendent, principals, and grade teachers. The ultimate result of selling the idea or ideal must necessarily reach out to the citizens on the one hand and to the children on the other. It took four months for a school teacher to sell me the idea of Long Division, because he never troubled to show me the goods carefully enough for me to comprehend what they were like. One day he became convinced that I really wanted to buy Long Division and that I did not seem to know how to inaugurate and complete the purchase. Then he took pains to show me the principle, the process, and the purpose.

This sort of salesmanship is called handling human nature. No one can handle human nature by brute force, by a conscienceless method, by ignoring it, or by a selfish will. Someone once pointed out that it is easy to get a man's attention by hitting him with a brick, but hard to sell him anything immediately afterward. So we cannot for long, and never successfully, bulldoze, drive, and abuse our associate workers. Some Supervisors seem to succeed in this form of conduct. But there is a yawning chasm ahead of him whose schemes include this fatal process. Everybody but himself is watching his step, because they all know that he does not know that he is about to disappear.

To handle other people we must make up our mind to do it on the basis of helping them. To help them we must understand them and their needs. They must receive forcible direction tempered with sympathy; be willing to travel a straight line for a definite purpose, under kindly guidance and instruction without yielding to the desire for self-indulgence or entertainment.

The divine Creator of energy did not make us all in one mould, but He gave us all one power, namely, that of being able to aid the other man in his quest of finding the power and beauty of his life.

CHAPTER IV

The Supervisor as Efficient Educator

The skill that teaches is one skill, as the Orientals put it, but its channels of expression are many.

But skill is not needed to teach a parrot to speak. The bird picks up the sound that it hears most frequently and, out of exactly the same impulse that prompts a magpie to steal a silver spoon, appropriates what it can take. We have here, in both instances, an illustration of reaction to environment.

Teaching, as a process, goes deeper than merely the providing of environmental demands for parrots and magpies. It is a process that aims to stimulate power; so to instruct the owner of the power that he shall know how best to direct it; and, finally, to make clear what shall be the ultimate purpose, to the man and his environment, of the presence, use, and direction of his power.

A subject, then, is valuable in the educational curriculum, to the extent that it stimulates and draws upon power; to the extent that it requires the distribution of power through many channels of operation, and finally resolves it into serviceable use, or beauty, or both. Now

this matter of serviceable use and beauty has produced on the one hand, technical, trade, and vocational schools; on the other, schools of art.

In the public school system, where such division is not possible as a matter of actual plan, the distinction seems not to exist. But it is there for all that. When teaching aims to discover utility and beauty, it finds them, or should, in practically every subject. If a teacher of English literature attempts to teach not only the beauty of a sonnet, but insists with herself that the task is not complete until she has succeeded equally well in showing the *use* of the sonnet to the veriest ragamuffin in her class, she will be amply and wonderfully repaid. And again, if the teacher of Geometry would pledge himself to resign if he fails to show every boy and girl in his class the poetry of lines and angles, the majesty of a triangle that involves the Earth, the Sun, and the planet Jupiter, for example; he too would be filled with delight at the great reward that would come to him.

All true teaching is a master blend of use and beauty. And true teaching is achieved only when the pupil is resolved by severe but direct training into an organized unit of working power, of discrimination and appreciation as to use and beauty in all aspects of life.

Anything less, however seriously intentioned, approaches the parrot and the magpie.

This should be the supreme test that the Supervisor applies not only to every member of his teaching staff, but to himself, first, last, and unflinchingly.

In the teaching of music, let him ask himself:

1. Does the technical factor in my practice of music tend to crush the spirit?

2. Is there no awakening of power?

3. Is there too exclusive appeal made to that fatal facility for imitation which we all possess?

4. Am I aware of what music mastery means in terms of a child's growing experience with it in school?

Natural to music, as to everything else, are its processes and its lines of action which, once set into operation and guided intelligently, produce an artistic result. All *knowledge* of music is contained within its processes. Music knowledge comes not from memorizing facts, but from setting processes into motion and deducing facts from the operation. A good academic teacher may spend weeks endeavoring to familiarize a pupil with clef, meter sign, key sign, measure-content, bar and double bar. But a practical, energy-directing teacher will all but ignore them while centering the child's attention on the art of making pretty melodies, that is of composing them, which incidentally involves the use of all these technical signs and of many others, in a vital process.

The case of the boy who had a story-telling gift and who wished to learn to write stories, is, unfortunately, the too common lot of many gifted ones. He fell into the hands of an expert penman who convinced him that he should first perfect his handwriting. But it took twenty years to accomplish this to the penman's satisfaction, and then the boy died, his glory all unsuspected, having never written anything more original than,

If, at first, you don't succeed,
Try, try again.

The processes of music are peculiar to itself, but the method of teaching them is less so. The Supervisor must be aware of this and do all he can, even if it takes years, to become familiar with the art of teaching, as an art applicable in everything. He must apply in his own work every principle as he learns it until he knows it as intimately as he knows any familiar detail. No subject is of itself capable of dictating or suggesting all that is requisite for one to know in order adequately to teach it. That particular secret has to do with the art of teaching, dissociate from any specific application. Therefore the teaching of music is an impossible process so far as resolution within itself is concerned. We must learn to teach and we must learn music; then in the laboratory of the schoolroom these two activities must approach, merge,

and weld into the solid matter of true instruction, or that which "builds in".

It is not infrequently true that the Supervisor knows so much more about music than he knows about the art of teaching music that the results he secures are disappointing. What he needs to do is first to obtain some academic training in Pedagogy; then to study applied Pedagogy; meanwhile, to observe teachers ceaselessly; to talk with educators; to discover in the great laboratory of essential education what are the successful practices of significant men and women. It is at once amazing and pathetic to observe the extent of our contentment with our own methods of madness. Of all astounding traits of human nature apathy to the new idea is easily one of the greatest, just as gossip is one of the meanest.

II.

Here is Mr. B., Supervisor in a good community, earning a fair amount of compensation for his services; performing his task in the conventional way. This means that he keeps comfortably busy but remains a stranger to investigation and to enthusiasm.

But let us suppose that he sets out one morning enthused with the sudden illumination of a great purpose. Something has aroused him. Something has, all in a moment, destroyed that

degree of complacent apathy that is the one visible sign of most men. Some circumstance has taken him to the top of the mountain and permitted him to see himself plus his undeveloped resources of spirit, mind, and body. Never again will he move placidly along the streets of his town. Never again will he permit Comfort, Indolence, and Company to dictate the terms of his life. (But practically all human beings do this.) Mr. B. has suddenly entered upon the quest of his own potentiality. Fortune is ahead of him and he determines to attain it even though he remain all his life a Supervisor of music. For Fortune, he now knows, is best defined as that which eventuates for a man through the finest use of his power. Never again will he conceive it as the more or less accidental accumulation of goods and chattels.

Mr. B., in the former easy life, had devoted a few moments, now and then, to meditating upon teaching, and had discovered that the art of teaching is inclusive of all subjects, music with the rest; and that it must be learned by special apprenticeship. He now returns to that thought with energy and determination; and in order to set the matter before himself fairly and squarely, he prepares to test himself severely. This, he has learned, is the efficiency device for getting at facts concerning one's scope, depth, and value. It is the mirror which reveals us as others see us.

Mr. B. produces the following test for his own benefit:

1. What are the best books on teaching, applicable to work in the public schools?
2. Who wrote these books?
3. What positions do these authors fill and for what are they noted individually?
4. Who are some of the most significant teachers in the public schools of the United States, and why are they held to be significant?
5. Who are the leading Supervisors, in any subject, and what qualities give them a reputation as leaders?
6. What are the leading educators doing that I do not do?
7. Can I learn to do these things by intensive study and application?
8. Am I individually under-equipped; that is, do I get along the best I can with what I have happened to pick up?
9. Am I making the best use of my powers and faculties, or have they, like Topsy, just simply grown up?
10. Do I conserve my health, by plan and forethought, as my fundamental equipment asset?
11. Am I careless of manner,speech,promise?
12. What evidence do I give to other men of my perception of life, of my interpretation of the universe we live in, of its Creator, of patriotic duty, of civic pride? That is, am I

touching the circle of life merely here and there or am I striving to grasp the meaning of its entire circumference as a pathway of duty?

13. Which is first with me, the salary I draw from this town, or the skill and the love for music that I give its children?

14. Am I teaching the children to learn today's lessons as a temporary time-filler, or as a step toward the love and understanding of music for all time?

15. Is this town slow? Yes. Am I making it slower?

16. Is this town material in its aims and actions? Yes. Am I trying to make it spiritual?

17. Is this town given over to social cliques? Yes. Am I as clique-affected as all the rest?

18. (Anyone, with a little imagination, can carry this list of questions on to his heart's desire and beyond it.)

This is a self-probing scheme of inquiry of the Supervisor who sets out to discover himself as a factor in relation to the educational activity, not merely of a town, but of the American people as a nation. Mr. B. can keep abreast of the times by reading closely the magazines devoted to education, the reports of teachers' conventions, the educational items printed by the Associated Press. It may be that he cannot leave town a day in a year, and yet that marvelous power, the United States mail, will bring

him from afar, and place in his hands, more material than he can handle on his subject, which is not music, but teaching; the rare art of making another understand how he can do something worth while, something he has never done before, and from the process of which he can deduce knowledge.

No need to list here for Mr. B. the magazines, reviews, associations, and clubs that are literally working night and day in his behalf. He can discover them readily enough and it should be his own task to take them on as equipment, *as tools with which to work.* And tools, let him remember, are edged things that one must respect.

There is one difficulty of which Mr. B. should be warned, a condition that he, a teacher of music, will find in the study of the science of Pedagogy. The difficulty is that of knowing how to carry over, how to apply a principle of teaching, exemplified in a subject other than music. It has been said that most men in sudden need of a dentist will telephone for an appointment, and so save waiting in what is known as the torture chamber; but no man, they say, telephones his barber, whose shop is a place where the aggregate of waiting hours the country over, must be stupendous. The thing involved here is that of applying the time-saving principle to *every* operation. And so, can the Supervisor, observing a good teaching device in English grammar, catch its secret and make

it an equally good device in teaching music? Of every fact let him ask himself:

1. Why did this statement (or device) attract my attention?
2. What is its full significance?
3. Wherein is it applicable in music?

There should follow enough laboratory experiment with the principle involved to discover its applicability in the Supervisor's work. After all, the one difficult thing to learn is that all facts are tools with which to do good work. To the man who has studied them thoroughly, better still, who has learned to apply them in daily life, such statements as: "Love thy neighbor as thyself," "Resist not evil," are tools pure and simple, because he can take them in hand, apply them to his problems and do constructive work with them.

Knowledge acquired academically is of little moment unless applied in action. To watch that action and deduce facts from its movements and application is to get knowledge.

CHAPTER V

The Supervisor as Efficient Musician

I.

Is the Supervisor a teacher or a musician? He is both.

The emphasis rests on his teaching if he does all the grade work himself; on his skill as a directing musician, if his grade teaching force is thoroughly capable of carrying out his assignments.

If the Supervisor realizes all that is involved in his equipment as a co-operative educator (as described in Chapter IV); if further he realizes that his preparation for supervision must be thorough; that his actual training begins after he has graduated from school and has taken up his professional work; if he perceives these simple facts of adjustment, then he is ready to begin to develop himself as a musician, according to one or two demands:

(*a*) The one within himself that craves more knowledge, skill, and training in music, as highly specialized talent.

(*b*) That of his official position which, through its requirements, reveals to him his unpreparedness to meet certain phases of demand.

In this chapter we will not consider the first (*a*) of the preceding demands as it clearly concerns itself with the broader dictates of ambition resting purely in music itself. In confining ourselves to the second (*b*) we are seeking to discover the lines of technical musical training necessary for a Supervisor in a good-sized community in which the ideals of the Superintendent include as artistic a concept of music as of anything else.

The Supervisor may ask himself:

What knowledge is required of me that I may successfully practise music supervision?

The preceding pages have, in a measure, answered this question, but at this point let us review the reply, and in respect of the music training required, let us somewhat amplify it.

1. The Supervisor must be by nature and by training an educator.

That is, his interest must lie in music as educational activity. He must not merely live in the enjoyment of superiority of position over a few grade teachers and children, or in the monumental state of elevation above mankind because he now and then conducts a chorus and orchestra. Both of these are elementary factors subsidiary to his duty, which is that of teacher.

2. To be an educator in the school sense, he must train himself to be a good school man.

3. He must train himself to be a congenial

team worker and leader, agreeable and helpful in his speech, manner, appearance, perception, and creative ability.

4. He must be cultured and his culture must not have been designed and completed years ago, but it must be growing, amplifying, increasing in charm and naturalness every day of his life.

5. His civic sense must be alive. He must see clearly what sort of men and women he is helping to make out of children; what ideals of life he is presenting and inspiring; in short, how he is building the state.

6. He must have some music training embodying principally these few elementary factors:

(*a*) A pleasing (because well-trained) speaking and singing voice.

(*b*) Perfect enunciation of English words.

(*c*) Some ability to play a musical instrument.

(*d*) A scientifically accurate knowledge of the few facts of music theory.

(*e*) He should be able to write as easily, as rapidly, and as accurately as a cultured man writes a letter, the music that forms the basis of all exercise and song material in any year of the school course.

(*f*) The necessary training in elementary melody writing, harmony, simple counterpoint, and music analysis.

(*g*) And suggested by the last, a knowledge of the simpler music forms—vocal and instrumental.

(*h*) The knowledge that comes from having analyzed and learned intimately an abundance of music.

The one most frequent and lamentable omission from the practical education even of Supervisors of some prominence is this of intimate knowledge of a wide range of music. It makes a vast amount of difference whether a man speaks about music from guesswork or from the intimate knowledge gained by a close study of it over a long historical range.

(*i*) Some knowledge of music history, of aesthetics, of the lives of men and women who have won prominence in music, and a familiar acquaintance with what may be called the current history of music.

(*j*) Conducting, perhaps. But if the Supervisor proposes to become festival conductor involving the use of a great orchestra, it is not sufficient that he knows how to conduct his singers even to giving detailed cues, leaving the orchestra to come in as it may. He must either know his orchestra as well as he does his singers, or pause to learn it. Not a few amateur conductors dare not give a cue to an oboe player, for they

have no prescience of what the resulting tone will sound like.

(*k*) And he should be at least as well educated in the terms of the school as one is who is prepared to enter college.

Many teachers who have this degree of education were unable to secure it in the schools, but they have industriously worked out their own salvation by private reading, study, association with others, and a wise use of their spare time. So far as educational training is concerned a man may have fared badly in his youth, but there is no reason for his continuing so to fare, for the opportunity to secure an after-school education in these days is little less than amazing. There is at least one great university that permits a student to do work by correspondence to the credit extent of one-half a Bachelor of Arts Degree.

Now the musical requirements mentioned above are a minimum. They include and imply the ability to read at sight, to take dictation, to perceive and differentiate rhythmic figures, and so on. The essential factors are the freedom and accuracy that come from a vast amount of actual music writing. A well equipped Supervisor of music should find no more difficulty in writing all types of music examples and songs than he finds in writing a ten-word telegram.

An essential of the Supervisor's teaching should be the clearness with which he perceives

music structure. Upon this alone all phrasing and rhetorical dynamics depend. He should be able to win the interest of children by unconscious effort; in one way, perhaps, through the countless beautiful stories that are found in the biographies of the musicians. Stop for a moment to think of their variety and inspiration.

Bach used to walk a distance of two hundred miles and return merely to hear a good organist.

Handel, as a little boy, once ran after his father's coach and by so doing gained the favor of a Duke, and so won his desire to become a musician.

Handel used to love to play for the children of the Foundling Hospital, and made them beneficiaries in his will.

Haydn was taken from home at the age of six and made a chapel singer in Vienna.

Mozart began to imitate his sister's harpsichord lessons at the age of three.

And so on through scores and scores of the most delightful incidents that one can imagine. The teacher who can drop one or two of these stories now and again into the class consciousness has enriched it. And the beauty of it all is, it may be done in the happiest way, indirectly and without effort, but always with joy to the children.

II.

There is another phase of the Supervisor's music training that must not be overlooked. It

has to do with the bibliography of his profession, not alone as musician but as teacher.

It was formerly the case that the Supervisor who used one system or course of text-books would scarcely deign to recognize another, in whose schools a rival course of texts was in use. We trust that the last vestige of this loyalty has disappeared. It is also to be hoped that no Supervisor is, or ever will be, who believes one course of books to be the best. In the nature of the case no such course of books can exist. Some books are good, other books are better; and it is an open question if a series of books, literally bad, ever appeared or ever will appear.

Manifestly the duty of a skilful, wide-awake Supervisor is to own all currently used text-books. His education should be sufficient to enable him to analyze every book in use and to arrive at its individual value without benefit of advertising matter. The number of Supervisors is constantly increasing in whose schools two or more courses are employed; one as basic, the other, or others, as supplementary material. A Supervisor who knows his work well, and whose efforts are seconded by Superintendent and grade teachers, will conduct the children through a basic primer or reader in so short a time that they can, in the one year, read another book or two of the same degree of difficulty.

One of the most pathetic exhibits of the past, of the history of music supervision in America,

is the record on teachers' assignment slips of such items as the following:

On Page 36. Sing Exercises 74 and 75.
On Page 37. Sing Exercises 80—82—83.
On Page 38. Omit the song.

A Supervisor who carries half an ounce of steam pressure can make a class of children feel an abounding delight in the effort to see how quickly, accurately, and beautifully they can sing *everything* on pages 36, 37, and 38.

In conclusion let us say that the Supervisor of music who knows its story and legends will stimulate in all children an interest in the story of music and musicians. Arthur Bodansky recently said in an article in *The Craftsman:*

"In Germany we learn music not only by studying it and playing it and hearing it, but our love of it is increased because we are taught the history of the great musicians; we know them intimately, we know their successes and their sorrows, we know about them when they were little children, and when we play their music we love it through loving them; and as we grow older we study their influence on their nation, on all musical development."

If the Supervisor loves to sit down and read music as he reads a novel, enjoying mentally the message of the music symbols, he will find a way to make music reading a life-long pleasure to others; not less replete with imaginative pleasure than the play, the poem, or the novel.

If he learns to write melody and part-music as readily as the grade teacher writes English sentences, it will be no difficult thing for him to teach children how to write their music sentences.

If his voice is well modulated, if he use it naturally and musically, there will never appear in the school rooms, over which he has charge, any considerable evidence of screaming, shouting, of harsh tone, and vulgar use of the voice.

If he loves music his children will absorb so much from him that they will begin unconsciously to study music appreciation from the day of the first rote song, and never *abandon* it; and so from the beginning the *love* will be real.

But if he is of the unprepared order of Supervisor, one who begins by force of ambition or circumstances to supervise before he has grasped the full meaning of the art, then a truly wonderful secret will be revealed to him, namely: *Every grade teacher and every child in town, every one of them, will be living examples of all his own troubles and inefficiencies.*

Is his voice raucous?

Theirs will be crude and uncultivated.

Is he uncertain in sight reading?

They will never learn the art of it.

Is he a stranger to the message of music?

It will never be whispered into their ears.

Is he unsuspecting of music's mission among men?

They will never catch the secret.

For we are constantly projecting that which is within us and it persistently comes back to us, being our bread cast upon the waters.

There can be no such thing in education therefore as a non-progressive teacher. On close examination we find that there is always motion, one way or the other. Either there is motion out into the crescendo of useful living, or a fading away into the diminuendo of withdrawal from utilitarian service. In any case the teacher stands before his class and it sends back to him (reflects upon him) exactly what he gives forth. It is to his purpose, then, to send forth in the fulness of his power.

CHAPTER VI

Music in Education

I.

Education—in the present day at least—is a truly complex affair. In the details of its program it may be said to succeed when it brings us to an understanding of our material and gives us command over it.

Does public school music enjoy the practical distinction of being so presented that children understand to a degree what it means, and do they gain command over it as material?

The reply to this question must be: Yes, more or less. In some cities and towns music is taught as definitely and as thoroughly as any other subject is. It has recently been stated that in one normal school there are twenty or more students who have elected to continue their music study as professional attainment. That is, they have followed it through the grades to the high school, and into the normal school, with such response to it and with such command of it that it appeals to them as a desirable vocation.

When we stop to consider what there is to be said about music as a subject of educational value we discover at once that it offers just as

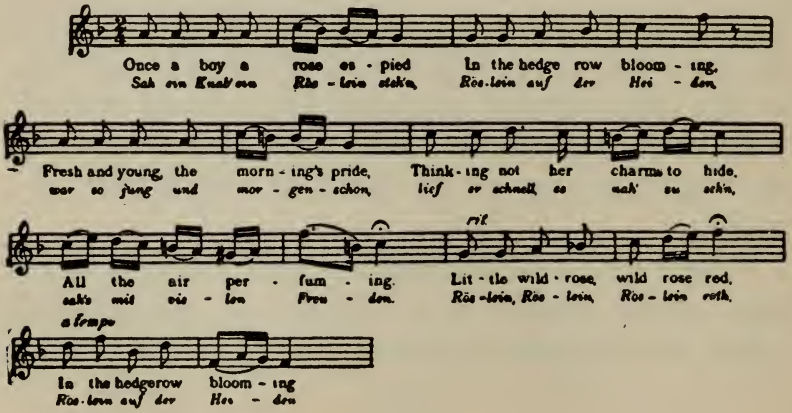
great opportunity as any other subject does for the acquirement of information; and that beyond this it demands infinitely more than most subjects do for the expression of its meaning. It even surpasses the art of reading literature in this respect.

That it requires great art to read these lines of Goethe no one will gainsay:

Sah ein Knab' ein Röslein steh'n,
Röslein auf der Heiden,
War so jung und morgenschön
Lief er schnell, es nah zu seh'n.

Sah's mit vielen Freuden,
Röslein, röslein, röslein rot,
Röslein auf der Heiden.

But let a Schubert set this to music and immediately there is demanded for its adequate presentation a degree of skill that is immeasurably greater and rarer than the skill of the reader.


Once a boy a rose es - pied In the hedge row bloom - ing,
Sah ein Knab' ein Rös - lein steh'n, Rös - lein auf der Hei - den,
Fresh and young, the morn - ing's pride, Think - ing not her charms to hide,
war so jung und mor - gen - schön, lief er schnell, es nah' zu seh'n,
All the air per - fum - ing. Lit - tle wild - rose, wild rose red,
sah's mit vie - len Freu - den. Rös - lein, Rös - lein, Rös - lein roth,
a tempo
In the hedgerow bloom - ing
Rös - lein auf der Hei - den

It should scarcely be necessary to go beyond this single statement to justify music as a subject in the school curriculum. Its perpetual demand for broader and deeper refinement in the act of self-expression which is, after all, but self-realization, gives it at once a supreme importance as a subject of training and attainment. As we go on in our practice of music it continues to demand more and more of us—more in the refinement of methods of doing, more of depth and sincerity in expression. So it builds us bit by bit into a rarer individuality, because it is continually drawing upon the depth of the self for adequate interpretation.

The acquirement of correct Spelling makes an exact thinker, but not necessarily a refined one. All the processes connected with learning Geography, varied and vivid as they are, may go on year after year without awakening any depth of feeling, without stimulating to any perceptible degree the desire for self-expression. The reading of the masterpieces of literature, as we have instanced above with the lovely lines of Goethe, should accomplish this in a degree. And yet many of us pass through the experience of studying literary forms and types without developing a sense, much less a skill, for adequate literary expression and appreciation.

Even after so many years of the practice of public school music, its individual value and its association values with other school studies are

by no means fixed. Educators do not agree that its place in the curriculum is definite. Many reasons may be given for this. Its value as a knowledge subject is not clear. Its place as a skill and training subject is no more so; and finally its unique value in requiring the physical body to become a delicate instrument, obedient to the direction of the mind in the production of a beautiful art message, is scarcely guessed at as a possibility. Supervisors are aware that in music there is found all the necessary material that makes for the acquirement of information, that is, the gaining of knowledge; and with some opportunity the potentiality that any other subject offers for what we have chosen to call refinement of self-expression.

Naturally, the term music implies much, and the term musician no less. But in its application to the public schools music must aim to provide opportunity for the attainment of knowledge, as a by-product resulting from a developing skill in interpretation. And for these purposes: The knowledge must, as in all other subjects, make for skill in interpretation; skill in interpretation must make for expanding self-expression; self-expression must take many forms: silent reading, singing, writing, the ability to grasp the meaning from the printed page, and the complementary power of expressing one's own meaning in the symbols of the printed page with convincing definiteness.

So studied, to practical ends, music not only enriches life, but it permits, perhaps better than any other subject does, social application. It is the only possible community activity in art that does not allow the participant to sit quietly by himself meditating upon his individual states of being.

II.

The history of music points out, and science corroborates the historian, that singing is an instinctive human impulse. This instinct, let it be noted, seeks expression in activity, in a manner more fundamentally natural perhaps than speech itself. And it is upon this instinctive craving in the human being to express himself in song that the claims of music for educational recognition must be based, and that without fear, favor, or apology. The inference is clear that to a degree it is possible to reach the art side of the child's nature from its advent into the school by making him at once the master of the process, which applied to his own physical body (as the instrument) produces the artistic result.

Those who have witnessed the singing of school children at Carnegie Hall, New York, under Dr. Frank Damrosch, at the Cincinnati May Festival, and elsewhere, where community music has gained an established footing, will readily distinguish the factors just indicated. To set them forth in order:

1. The children have, by training and study, learned an art.

2. They have mastered the process of voicing it.

3. The intellectual mastery, expressed by the body, produces an artistic result.

4. In this expression the physical body is the musical instrument, and the indwelling spiritual self is the performer.

Music as educational activity is seen to be, in this illustration, of far-reaching influence. It demands fine discrimination, in tone, in shading, and in quality; it demands an adequate memory, often exercised on a complex and involved whole; it demands a degree of accuracy in performance that is comparable for exactness with nothing less than an involved mathematical operation; and beyond the operation it forever makes for the artistic form. It demands self-control, self-government to a degree that no other art can approach. Every physical process, breathing, enunciation, tone control, tone gradation, are forever required to be brought under a degree of centralization in order that an immediate and perfect response may be realized.

But music is not alone artistic singing, with proper physical control. We have already indicated that the word music implies a complex; the word musician no less a complex. When we stop for a moment to enumerate the more obvious social alignments that have come from music

in a comparatively short time, we see that its two-fold aspects (*a*) Social, (*b*) Professional, reach into the very heart of our national life. Hence, every fact about music that a child learns, every bit of skill he gains in the practice of it, brings him into closer relation with the society of which he is a part.

Let us map even roughly (*a*) the Social, (*b*) the Professional phases of music.

(*a*) SOCIAL

The symphony orchestra, the oratorio society, the choral club, the community chorus, the town band, the amateur orchestra, church music (choir, chorus, quartet, soloist, organist), the instrumental trio and quartet, the theatre orchestra, the opera company.

(*b*) PROFESSIONAL

The conductor, the violinist and player of other string instruments, the pianist, organist, wind instrument player (horn, cornet, tuba, etc.), woodwind players (flute, oboe, clarinet, bassoon), harpist, vocalist, music supervisor, choir director, theorist, historian, writer on music education, aesthetics.

These lists aim not at the complete representation of what music is in social and professional life. They are merely suggestive of music's contingency; they show some of its points of contact with life. Whether the child study

music ultimately from the love of it as an avocation or as subject matter for actual professional life, it offers him the opportunity of entering into the life of his times through many doorways. It makes him socially capable of a refined form of service. In brief, it augments him. One need only compare this range of possible activities through music with what is offered by any of the other subjects of the educational curriculum to be convinced that while they are all useful and necessary, music, more than any one of them, is not only quite as necessary, but more exacting in its demands, more insistent upon a high standard of attainment; hence the bestower of greater skill and perception.

Usually this insistent demand of music for the unyielding standard is overlooked or not taken into account. We have but to think for a moment to realize that if music in school could be presented, studied, and attained to one hundred per cent of efficient results, it would contribute more to the child's control and use of his own power than any thing else he learns. But it is difficult so to present it; hence we are prone to view it, to estimate its value from the results we obtain through a low percentage of efficiency; so yielding to the Little while the Great lies near our hand.

Let us, in conclusion, see what some educators and musicians have felt to be the truth in respect of the place of music in the social life of our

times which life, a few years hence, must be assumed and portrayed by the children of today. This fact makes it momentous that we provide them with Ideals, at once the most practical and attractive; these are inevitable standards.

In a recent issue of *The Craftsman*, Dr. Ernst Kunwald, conductor of the Cincinnati Symphony Orchestra, said:

"I believe that the way for America to become a musical nation is for all the people, young and old, rich and poor, *to wish to play good music.*

"When you play music yourself, serious music, chamber music, you at once become a better listener, because the best music, the music that has been taken from the rich storehouse of the genius of the world *must be understood*, it must be studied, and the way to study a thing is along the line of perfecting yourself in it. The more you study music, the more cultivated your mind becomes, and the more you play classical music, the more you realize all its variations, its difficulties, its power, the inspiration which gave birth to it and the joy which its production must forever give the world.

"I find the interest in music in the Cincinnati public schools is growing daily. I am one of the advisory committee in public schools on musical matters. I see the school people and the school children are very much interested

in having me superintend their orchestra work, and pupils from these classes come to our afternoon concerts regularly. For the social community also I feel that such musical work as we are doing is important. It must of necessity heighten the standard of culture. If people want good music and have it, and grow to understand it, love it, and play it, they will inevitably feel the urge for finer art and painting and sculpture. They will want more intelligent dramatic presentations, they will want the truer and better home architecture. In other words, is not all art impulse one and the same desire for beauty, only flowing out through different channels, so that if it is cultivated along one line it is bound to seek the various outlets that are essential to it?

"And artistically, too, I believe that for a city to be a musical center must be a valuable and significant thing for the civic growth and improvement."

And in conclusion, let an American educator, Dr. A. E. Winship, editor of the *Journal of Education*, in whose heart American education has first place, say what he thinks of the practical value of music:

"We must, first, last, and all the time insist that music is an educational essential, not to be neglected by the teacher because other school activities are more insistent, not to be abandoned because the tax-payer's pocket squeals.

"Music is as real in its service to humanity as the multiplication table.

"Why does a boy whistle when he needs heart?

"Why did the soldier boys sing *Dixie* or *Marching through Georgia* when there was danger of over-much thinking of *Home, Sweet Home,* or of the morrow's picture of the carnage?

"Why doesn't the boy repeat the multiplication table? Why didn't the soldiers have a spelling match?

"When you need music you need it more than you need the list of irregular verbs.

"Why has every evangelist had his Sankey, Alexander, or Excell to warm up the audience until the blood tingled and thrilled like the springtime sentiment of youth? Why not start a revival with a recitation of definitions?

"Why do wedding bells chime joyous music in the happiest hour of a girl's life?

"Why are social reformers so afraid of the cabaret? Why is it that music sets the brain a-whirling, the heart a-thumping, the feet a-going?

"Why is it that music possesses the soul of most people as nothing else does? Is it because it is a non-essential, a side issue, a trifling incident in one's life? Is it so unimportant in life, in war and politics, in love and religion, that it has no place in education?

"For good or ill, music is one of the greatest forces in life, individually and collectively.

"All pretense to educate without music is like pretending to be rapturously happy while wrinkling the face with scowls and frowns and clogging the voice with wrath or hate.

"Music is the smile of education smoothing out frowns, giving dimples in place of wrinkles, rippling, echoing tones in place of curses.

"All our troubles have come from mistaking scholarship for education, from putting knowing above thinking, doing, and feeling.

"Above a college gateway is this warning:

> 'He who reads and reads
> And does not what he knows
> Is he who plows and plows
> And never sows.'

"There is no education in scholarship except as it is used to educate.

"Education is adjustment to life, adjustment to new problems, adjustment to the morrow instead of the yesterday.

"Music when rightly taught and practised gets into the life of boys and girls and stays there into manhood and womanhood as does nothing else in the school.

"Music has not had adequate recognition because some people do not sing or play the violin. We have been too ready to assume that the schools should do nothing for any child

that it does not do for all children. We have broken down that barrier in all industrial lines but we have made slight concession as relates to music.

"Rhythm is for all children. No youth is such a blunderer that he will not soon learn to keep step if he is in a military company. No normal child is incapable of getting the beauty and the physical and mental effect of rhythm.

"There are few who cannot get all the benefit of melody, at least in appreciation thereof. No soldier escapes the effect of *Dixie* or *The Battle Hymn of the Republic.* No one in a revival service fails to get the magic of the melody of the revival songs.

"Not all will get the intellectual stimulus of harmony but there will be as many children who get the personal advantage of harmony in music as of the artistic effect of a masterpiece in poetry, and more than will get any sense of the essayist's art. We insist upon the study of English literature in every grade from the first grade to high school graduation by every child, knowing that to some it is only the rhythm and the melody that appeal to them. There is as much profit intellectually and morally and more aesthetically in the study of rhythm, melody, and harmony in music than in language."

Forever, in life, we find ourselves attempting to decide between the useful and the beautiful.

It is a strange temptation; it is strange that we find any temptation whatever in it. We need to know, as an ever-present knowledge-asset, that the beautiful is exactly as useful as the useful itself. There is just as much actual need in the life of every one of us for music, pictures, poetry, and drama as there is for little figuring (that we may do business with the butcher) or a little talking (that we may buy coffee and tea of the grocer).

It is a question if in the daily life of many, even today, there is not more evidence of the vitalizing purpose of music than there is of geography or of mathematics. Have you, reader, hummed a tune today? Or have you found happiness in the multiplication table, or in repeating to yourself the number of ounces to a pound?

CHAPTER VII

The Efficient Assignment

I.

The one single factor of institutional activity which contributes enormously to its ultimate success is the principle known as the Efficient Assignment of work. This demands that those who establish the Ideal of an institution must be able to assign specific tasks to every co-worker, so definitely that the desired end is directly approached in each single effort. Thus there comes forward for our consideration the subject of the Efficient Assignment. The Supervisor will perceive that while the art of assignment is a distinct factor in efficiency, it really involves other factors, which in turn demand to be efficient, or confusion results.

The one desirable characteristic of assignment is that it shall be clear. To be clear it must issue from a central source or authority which knows thoroughly the whole work to be accomplished, and the value to the whole of each single contributive act. The Supervisor will find, then, that his work will prosper exactly in proportion as he determines these things and establishes them as his platform:

1. The total accomplishment in music, which

consummates in the highest grade of the school system.

2. The specific accomplishment for each grade leading stepwise to the highest grade of the system.

3. The necessary distribution of work to assure the grade by grade accomplishment.

4. The individual effort of the grade teacher making directly toward the Ideal of the whole.

5. The individual task or effort of the grade teacher proceeding from an assignment made with the greatest accuracy by the Supervisor.

The Efficient Assignment then, involves a central authority (in this case, the Supervisor) who, having determined what is to be done, is able to direct all contributory effort into the main stream flowing toward the Ideal. This desirable state of affairs is impossible to a beginner. He soon discovers that we have to Do things—and to do them for a long time before we begin to KNOW. In brief, knowledge follows upon action. He will probably establish the full round of his purpose in the school system only after a year or several years of investigation and experiment. It is perfectly easy, however, to recognize, in the work of the Supervisor or of his grade teachers, whether the recitation in hand is contributing its portion toward a well organized plan, or whether it is merely the momentary activity involved in disposing of a disagreeable task, recurrent and inevitable.

For a hasty comparison we may say that the one is a brick laid carefully by a master mason in exactly its right place in the building, as called for by the architect's plan. The other is merely a stray brick. No one has made a plan involving it, no one has established a place for it.

Let us consider the subject of the Efficient Assignment by reviewing the factors that must enter into and inspire each individual lesson in music. The following list of questions and suggestions should furnish the Supervisor with means for checking up his plan of work, or for suggesting one if he has not yet formulated it.

It should be kept in mind that every list of queries such as this, aiming to secure information, should be worked out with scientific accuracy.

1. To what end am I teaching music in the public schools?

2. What shall a boy or girl who progresses through all the grades be able to do in music on final graduation?

(This Ideal for the individual makes the Ideal for the mass.)

3. Number of pupils of the first year in school? Number of teachers for this grade?

4. Specific program for the first year in music. (For this first year in school, the Supervisor plus the first year teachers constitute the

music faculty. Their united work must lead directly to the purposes that justify music in the graduating year of the high school.)

5. In like manner, for each year in school; number of pupils, number of teachers (as music faculty).

6. At first the Supervisor will determine in a general way his plan and intention for the development of music. But he will begin at once to fix, bit by bit, the program for each year as it is inspired by the whole range of work.

7. Is every member of the music faculty for any specific year in school a thoroughly capable assistant?

8. If not, what may I do to make the grade teacher capable to carry on the work in music that I am planning for this system of schools?

9. What is the logical equipment necessary for each grade in books, charts, and other material?

10. Is this equipment in efficient condition and so positioned that it may be handled with the least cost in time and energy?

11. What system governs the care and handling of the music equipment?

12. What is the total number of minutes a week devoted to music in the grades? What does the handling of material cost; that is, books on desks, books put away, charts made ready, charts put away, blackboard space made ready; in brief, a totally efficient preparation?

Subtract this total number of minutes from the week's total. The amount of time given to music is generally complained of as too small; but if efficiently conserved and handled, it should be found ample. As a matter of fact twelve minutes a day for actual work, or sixty minutes a week, aggregate about forty hours a year. This is equivalent to eighty half-hour lessons, an amount as great as the average allowance *in any one subject* in music for a private or conservatory music student who aims, probably, at professional attainment.

Let us plan or outline the situation as we have suggested:

Yr. in School	No. of Gd. Teachers As Music Faculty	No. of Pupils
1	8	320

The other obvious way of adjusting faculty work in music, namely, by buildings, is equally simple.

SUMNER BUILDING

Yr. in School	Teacher	Music Ability	No. of Pupils
3	Miss Avery	Good 100 %	42
4	Miss Benson	Fair 80%	36
5	Miss Yeats	Good 100%	35

It cannot be too insistently emphasized that no one of these outlines is worth a moment's

time or trouble unless the Supervisor is forever at work on the curriculum as a whole. And about this matter a word or two.

It is not enough that the pupils constituting the entire school system shall be run through a series of text-books. The principal idea underlying all school music effort is individual attainment. What is the ultimate object for a pupil who, beginning at the age of six, attends every grade in order and graduates from the high school at the age of eighteen? Is it to read music? God forbid, as the Pagan philosopher used to exclaim. Is it to write little tunes? No. But it is to attain, year by year, a keen and sensitive appreciation for music through the skilful guidance of those who know how to arouse and develop a love for the art. There is work to do, there are hard problems to solve. The way is not easy; sight reading, music writing, part-singing, dictation, and all the rest of that merry company are but contributory assets, making a desirable objective — that is, making it by having produced it. And yet, how often do we take our eyes from our goal and actually forget it in these details.

Now a Supervisor may continue in one place for twenty-five years and for the entire period be able constantly to perfect his plan as a whole. Indeed, he might stay on a century, did life permit, and still keep on modifying and improving that sum total of plan from his constantly grow-

ing perception of its purposes. He should know before he begins that he is building an Ideal which is definite only as viewed moment by moment. Its definiteness is that of a growing tree to the eye, that cannot possibly be perceived in the act of growth which reason says is actually taking place before it. The old proverb tells us, "happy is the tired traveler who has a destination." We may apply this to the teacher. And happy again is he who, having reached the Inn at night, knows that there are still countless destinations ahead. The true teacher is a traveler ever making for farther and farther goals.

Supervisors have adopted various means for making assignments definite. Before the Supervisor determines to adopt any one form, let him take thought that he must, first of all, determine upon proper assignments to himself. The preceding list of questions suggests somewhat the nature of such assignment in broader lines. In the conduct of his weekly and daily program the Supervisor's assignment to himself should be as definite and as inflexible as experience justifies. Thus, for example:

WEEK OF MAY 1ST

1. Schools to be visited, schedule for each room, day by day.
2. Appointments necessary with teachers in groups or individually.

3. As each classroom is entered ask for the assignment card left with the grade teacher on the previous visit.

4. Has the full assignment been accomplished? With satisfactory results? Is the teacher up on all the work? Does she show incapacity in any item? What assistance does she need?

5. Make out and leave new assignment slip. The purpose of this is to place in the hands of the grade teacher a positively definite statement of the direction the ship is to take for the week to come. With a skilled teacher the details of sailing may be left as unspecified as the Supervisor's experience deems wise.

Another matter which should interest the Supervisor is this: He should route his own work so that the efficiency principles of plans, schedules, standardized conditions and operations, and despatch shall be regulated. Reverting to our suggestion of Chapter I in regard to mapping the town, it may be said now that this operation should reveal the best, easiest, and most direct way for getting about town so as to save time, energy, and motion. The Supervisor's transportation problem for the five days of school demands the most careful consideration. No needless step should be permitted to consume the precious moments of the working day. When we contemplate the comparatively small number of hours during which we can work

intensely and compare the number with one hundred and sixty-eight, or the total number of hours in a week, we are amazed at the time cost of sleep, meals, routine, and waste.

II.

In conclusion, a few paragraphs on Assignment as a general efficiency principle may be, at least, suggestive:

Automobile road books and European travelers' guides are often among the best types of efficiently prepared and published information. They aim to convey, in the clearest possible manner, exactly what the reader wishes and needs to know.

But to whatever extent a book is unclear, inaccurate, hazy, and indefinite, to that extent it fails to serve. It follows upon this that people will not buy an article that becomes known to be under one hundred per cent trustworthy, accurate, and dependable. Hence the business possible for such a thing begins to fall off.

But given a thoroughly reliable article, as trustworthy as human ingenuity can make it, and the business possible for it will steadily increase.

Here, THEN, are presented two conditions and two apparently inevitable consequences:

1. We start toward our public with a one hundred per cent efficient article that the public

needs and it will come smiling to meet us. It wants what we have. It may be a book, a sermon, or a song.

2. We start toward our public with an article that is needed, but which, as we offer it, does not exactly serve its purposes. In a little while the public will turn around and run away from us.

Perhaps then we may conclude that:

An efficient article, efficiently delivered, will yield the salesman (he may be merchant, preacher, or teacher) the maximum possible efficient reward.

Let us try this out in a few familiar applications:

1. The housewife who knows exactly what she wants done, who knows exactly how it should be done, and how to convey directions and information to her maid, will inevitably succeed in getting it done.

And, conversely, the housewife who does not know exactly what she wants done, who cannot do it herself, and who cannot give explicit directions, changes service frequently. She is helpless because she is a worthless exemplar.

2. Widespread, indeed, is the belief in the efficiency principle which tells us, that a competent Counselor is best, even though his services are costly. This is the efficiency principle which justifies the addition of the Supervisor in music, to the municipal list of school officers.

He is the best, easiest, and quickest way to those things in music most desirable for the child to carry forward into life.

It is inevitable that much poor teaching must be charged to the lack of care on the part of supervising teachers and others in making exact work requirements; and from failing to specify the process by which work is to be done.

However much the Supervisor may be inclined to think that it is the grade teacher's business to listen to directions, it will be forced upon him in time that in all work assignment he must reckon upon a certain amount of inertia on the part of the listener.

There are teachers and pupils to whom no one can sell inefficiency of assignment in great quantities. Like the needle they always point true north.

But they are not over-many and their capacity to orientate themselves is so uncommon that it need not be reckoned with here. What we have to consider in the school-room is the average teacher with a class of average pupils. We must inquire about this teacher before we assume any definite attitude:

1. Is she capable of holding to enthusiasm?
2. Is she likely to exercise one hundred per-cent of attention when spoken to?
3. Or, does she fail to an appreciable degree to take in what is said to her?

The music assignment often reaches the

teacher as a totally unfamiliar group of ideas. To appreciate this the Supervisor might conduct with himself such an experiment as this: Let him undertake to prepare himself to give a lecture on the Nature and Use of Carbohydrates. Let him secure oral instruction and compare in himself the results in terms of frame of mind with the attitude of the grade teacher when he gives her a complex music assignment.

CHAPTER VIII

The Grade Teacher's Equipment

I.

No one accustomed to dealing with the limitations of the average human being can view the daily task of a grade teacher in the public schools with anything less than genuine amazement and deep-felt emotion. Let us observe the immediately necessary reaction on her part to the demands that are made upon her by her superior officers, always in the calm assurance that she will rise to the occasion and not fail them. In truth, she rises to these demands so reliably and so faithfully that we are in danger of forgetting that she is only a human being. Let us see what she must be, must know, and be able to do.

She must be forever true to her calling, refined of mind, of manner, of speech, and of appearance. She must be inspired by an ideal of life that sets her standard high. She must be forever so true to her ideal that she is always abreast of her standard. Of habit, attire, and personal conduct she must be not only above reproach, but an ever-present model of perfection that never varies. She must evince, under actual test of circumstances, these qualities:

Tact, patience, affability, care, forethought, kindness, sympathy, perspicacity, happiness, faith, trust, optimism, good nature, cheerfulness, health, strength, endurance, dependability, reliability, responsibility, honesty, truth, a clear eye, and a perfect digestion.

Further, she must teach in one day to the future well-being of her children, to the satisfaction of her Superintendent and supervising teachers, and to her own mental and spiritual contentment:

Arithmetic, Geography, Penmanship, Grammar, History, Music, Reading, Spelling, Conduct, Ethics, Cleanliness, and special subjects now and again not a few.

She must begin this round of amazing diversity of applied skill in a fresh and vigorous frame of mind at 9 A.M., and pause in the same sort of a frame of mind (or somebody will complain) at 4 P.M. She must then remain after school, transacting her necessary business, and prepare to take home for the evening hours a full equipment of work.

She must do this forty weeks in the year for a salary that makes her dreams about the provisions of old age of a kind she dares not entertain in the day time. Indeed, we may profitably pause for a moment to view her emoluments and to wonder whether she ever wishes that she could have been made by fate a carpenter or a plasterer, a policeman or a fireman.

The National Education Report on Salaries of Elementary School Teachers, for 1914-1915 presents us with the following comparative statements:

Cities	Teachers	Carpenters	Plasterers
San Francisco, Cal.	$1,124	$964	$1,309
Denver, Colo.	986	960	1,082
Chicago, Ill.	1,034	1,139	1,326
Kansas City, Kans.	678	930	1,331
Baltimore, Md.	692	908	1,161
Boston, Mass.	1,001	1,026	1,201
Minneapolis, Minn.	937	1,030	1,201
New York, N. Y.	1,197	1,076	1,142
Cleveland, Ohio	791	992	1,132
Dallas, Tex.	670	1,035	1,365
Seattle, Wash.	1,021	948	1,259

Cities	Teachers	Policemen	Firemen
Selma, Ala.	$552	$840	$660
Fort Smith, Ark.	546	900	780
San Francisco, Cal.	1,124	1,464	
Colorado Springs, Colo.	871	960	1,020
Denver, Colo.	552	1,050	1,050
Trinidad, Colo.	741	1,080	1,080
New Britain, Conn.	605	1,080	950
Washington, D.C.	982	1,165	1,062
Tampa, Fla.	441	990	840
Atlanta, Ga.	623	990	990
Belleville, Ill.	641	870	900
Rockford, Ill.	544	1,050	
Indianapolis, Ind.	761	1,080	1,080

II.

Perhaps we have troubled ourselves too far to view the intimate affairs of the grade teacher. The Supervisor disclaims any interest in the preceding statements and demands the teacher's

perfect co-operation with him so far as the required music study of the grade is concerned. She will co-operate. But first she asks, and quite appropriately: What am I to do? How shall I learn to do it? (For, let us remember, she does not always emerge a perfectly equipped music teacher from the normal school.)

Her questions are fair and should be entertained. She is to teach music, let us assume, in the third grade, from September to June, and under the direction of the Supervisor. She must conduct the class satisfactorily through the curriculum of books, charts, song literature, music writing, dictation, and the like. Once in a while she is supervised. Perhaps ninety per cent of all recitations are left to her and her own resources. And she wants to know what must be her equipment with which to accomplish all this. And in reply the Supervisor states it as follows:

1. Everything we have already alleged of her as a grade teacher.
2. A pleasing voice.
3. A repertoire (perhaps) of rote songs, or art songs, or of both.
4. The ability to sing pleasingly.
5. To enunciate English words perfectly.
6. To sing in tune.
7. To teach the class all these attainments, meanwhile keeping them up to pitch, and maintaining a high degree of conduct.

8. To interpret a song as model lesson with fair artistic skill and perception.

9. To be sensitive to the individual and class voice quality and to know how to repress harsh, raucous singing.

10. To work up a song repertoire.

11. To know how to keep material so that it may be handled with the least cost of time.

12. To have grasped what the Supervisor's aim is relative to music throughout the school system.

13. To know the nature of the contribution of her grade to the whole.

14. And particularly to know rather intimately the scope of music work in the grade below and in the grade above her own.

15. Then the technic of the problems which are required by the music text-books of her grade add the finishing touch to her omniscience. They are Sight Reading, Dictation, Enunciation, Music Writing, Voice Training, Art Singing, Song Interpretation, Vocal Drill; occasionally varied by exhibitions to visitors, school concerts, and preparation for community singing.

We trust the Supervisor is not impatient at the presentation of this detail; we beg to assure him that it is not by any means a complete presentation. Furthermore, we may assure him that with co-operation on his part, with definite assignments for class work, with helpful suggestions for the development of her own

individual skill in music, the grade teacher will go quietly about her amazing business and *gradually become a skilled and dependable assistant in music.*

But, to this end, and to which she will invariably lend her energy most assiduously, earnestly, and cheerfully, she needs and must receive proper guidance. Speaking at a meeting of the New York State Teachers' Association, J. M. Thompson, Principal of the State Normal School at Potsdam, said:

" It must be evident to anyone who looks into the situation carefully that the function of music in the public schools is such that we cannot expect the best results until each grade teacher can teach the music of her grade. It is a fairly reasonable proposition in school administration that the mass of average children should not be asked to learn what the average teacher is not able to teach. The teaching of music by a special teacher creates the impression that it is so different from the other subjects of the school that only gifted individuals may become proficient in it. Such teaching is apt to lack one of the essential conditions necessary to good teaching, namely, the stimulus of hope. The permanent, progressive aim of the normal school therefore should be to produce a teacher who can teach the music of her grade, and the first step in this direction is a firm belief that it can be done; a more general acceptance of the truth

that musical ability is inherent in the average individual, that it is a part of his inheritance too valuable to be neglected and too vital to be overlooked."

There is scarcely a fraction of one per cent of grade teachers who, with proper help and encouragement, cannot adequately handle the music of the grade. The teacher must be taught to do not alone the work of the children of her grade, but she should be familiar with just a little more, below it and above it. In fact, without undue addition to the extent of responsibility she already carries, the grade teacher who masters the entire scope of music for the first three years at school, will possess (in it) a foundation for the work of any specific grade. This fundamental knowledge will serve her in any emergency. As a minimum of requirement plus familiarity with the problems of her own particular grade, it would give her light upon every question that arises in her musical experience.

There is one aspect of grade music that is never touched upon in the limited literature of the subject found in the Association reports. I refer to the appreciation by teacher and pupils of the music they sing day by day. One feels at times that we are in danger of forgetting about the valuable hours in music with which the grades provide us, as we run off at top speed toward the high school in pursuit of courses of

appreciation in instrumental music, the study of the symphony, the building of the orchestra, and the like. None of these things is worth while in high school unless it has been amply prepared for and carefully worked up from the first year in school. We are learning to distinguish among Supervisors those who are weak in every requirement of the grades, and given to over-emphasis of what we may call the publicity features possible in the high school.

Music appreciation is no study for the high school exclusively. It properly begins with the teaching of the first rote song. It must inspire the singing of the scale, down or up, as you may prefer. It must put sunshine into exercises for one voice, two voices, or three voices. It must make vocal drills a pleasure, because it inspires the singer with a purpose and the beautiful expression of it.

We would have, therefore, the fundamental gift of the grade teacher in music to be that love for its practice, enthusiasm for accomplishment in it as an art of aesthetic expression. We would have her see that a boy of the toughest type who may be made to sing beautifully for a minute and a half or two minutes, is, in that period of time, no longer a tough boy, *but a true artist.* She has only to increase the minutes of the art life to reduce those of the tough life.

And herein is the whole power of music.

CHAPTER IX

The Cradle of Genius

I.

By nature and a strange twist in human credulity we favor all fortune tellers who deal with the future and with the remote. Readers of George Borrows' *Bible in Spain* will appreciate the point when we recall his relation of the life and tragedy of the Swiss, Bernard Moll.

Conversely, readers of Russell Conwell's vivid story entitled *Acres of Diamonds*, no doubt appreciate (if they have not acquired) the habit of never looking afar for riches; but of seeking them under their own feet, at home, in their own yard, anywhere near at hand, but never in the future and the remote.

Within the domain of our own labor we are poor futurists, because we are poor readers of the present, and so, not appreciative of the fortune the present has for the future. We are strangely incapable of detecting the unusual in the commonplace. Therefore, in the classroom, often so dull and so familiar, we are poor readers. The human consignment of children, to be coaxed into tractability for the acquirement of knowledge, is just an ever-present trouble to us. And yet, could we look back upon

the hundreds of thousands of school-rooms of our country, say thirty years hence, we should then appreciate the truth that in these rooms there sits (now) all the genius with which our world will then be guided, governed, instructed, and delighted.

It is here, within these little ones who have so hard a time, even under our patient care, to adjust themselves and their private affairs to our rules, regulations, and curriculum.

Here again, in the title of this chapter, is a turn in the road, that brings the Supervisor and his assistants face to face with their most considerable responsibility. It is not enough that the children shall be taught to sing after the dictates of the best course of study. But it is necessary above all things that some measure of the child's gift of music be made as he passes swiftly from class to class. Among the millions of children whom we are teaching today, is every genius of the generation that is to replace our own. Who is watching for these geniuses? Are they slipping by us unnoticed? Shall it be said of us that, for years, we entertained a genius unawares? Perhaps the Supervisor may rebel at being made responsible for this; and yet would it not grieve him to realize that though a boy in his charge was gifted with the sacred fire, he, the Supervisor, never perceived its presence; never helped to fan it into the life-giving flame?

A remarkable thing about community music is not the music, not the community, but the latent power possessed by the people. There is a *Sleeping Beauty* in every class or group of human beings; not a sleeping individual beauty, but a spirit of beauty which may be individualized. Briefly, community music is a form of activity that discovers ability, trains it, liberates it, permits it to speak to the well-being of itself and the uplift of the neighbors. Music in the school-room must be no less potent a divining rod. With it in hand the Supervisor makes of it a magic wand, touching this one and that, awakening here a little response, there a greater response, and yet beyond perhaps a genius. The one will love music, another will make it, and the third will cause it to tell his countrymen universal secrets out of the very heart of himself.

One may make his way day after day through the schools, the children grouping themselves about him as he passes, and yet never by word or sign shall he catch the secret of their souls; or again he may pass, heart and mind alert, detecting here a bit and there a bit more genius, and beckoning to it to turn its face to the East, the direction of all wise men.

We urge, then, that the Supervisor shall watch and listen. He is a planter whose seeds will sprout in their own good time and give the world their fruit in another generation. We urge upon him that he draw as near as possible

to the units of his class. Genius (like stupidity) is not of the mass until it is of the individual. There should be no fear of loading up oneself with detail. The man or woman who is afraid of the detail of work is not a worker, but a job-holder. Hence, it becomes desirable that we aim for more and more individual music work. It will give poise, self-reliance, self-control, and make for clear expression. It will accustom the young to confidence in doing a beautiful act. It will reveal the strength of individual talent.

Here is a boy whose tone perception is good, his rhythmic sense reliable; he plays games with a sureness of control over his whole body. His hands and fingers are supple and well formed. He will play a musical instrument admirably, possessing all the external signs of adaptability. But no one notes his equipment; no one, therefore, translates it into terms of growth, making for deeper individual expression. So he goes forth into life tongue-tied where he could have been oratorical; lame when he could have run at marvelous speed.

Why should this happen? *Why should not every specialist in school strive with all his soul to become a clear and accurate reader of the future man and woman in the present boy and girl?*

The world becomes, otherwise, a comedy of errors. Many a child entirely unfit by nature's gifts to study music is kept at it, year after year,

to satisfy the ambition of someone who desires to make him a pianist. And the tragedy is, that there is no equipment for pianism present. But many another has starved to death for want of an opportunity to study music who could easily have satisfied the craving if someone had only detected the gift in the early years.

Why do we fail to do these things?

Because we are too aboundingly interested in ourselves, in our little affairs of income, in our self-indulgences, in our unprincipled desire to be entertained. We are too busy to go about trying to peer into a little child's soul because the lamp of our own soul has ceased to shine.

No, we say, the town does not pay me for that.

The Supervisor who by skill and judgment can interest boys and girls in the study of music privately is a public benefactor. Boys particularly who master even to a small degree the mysteries of piano playing (or any other form of instrumental music) add a quality to life which sweetens it as the honey-locust sweetens the summer air. Hence, it is to be desired that more boys study music not so much for what they may do with it as boys, but for its individual and social value, when they become men.

And not for its value to them alone even then, but for the influence that they, as musically developed men, will be in their own homes, in their clubs, societies, and business relations.

The point is that a boy who has been faithfully taught music and sympathetically led into the love of it will be, as a man, its best publicity agent. He will speak enthusiastically of it, urge it upon his community, and, best of all, he will be able to say why he advocates it.

Many cases have come to our attention of young men who have studied music from boyhood and who have formed chamber music organizations. This form of music, like chorus singing, is one of the best. One finds, on inquiry, that there is an amazing number of amateur chamber music organizations, but there are by no means enough of them yet; not until we have one in every half-score of families shall we come near an adequate supply.

Nor are there enough piano teachers who stimulate and cultivate in their pupils a love for ensemble playing. This is one of the best cultural social assets we can possess.

Of course, there is again in this the temptation of the few to attempt to entertain the many. In amateur orchestra practice and in chorus singing the many are engaged and are benefiting. Each is becoming more or less skilled as an expressive performer. In Germany the custom of playing ensemble music is widespread. Many a family has its quartet that performs regularly and enthusiastically to the everlasting betterment of its members and friends. Boys and young men taught thus to

seek their way into the best of music will end in loving music as it seeks its way into them, and so they will be forever its advocate.

One may quite appropriately (because to the public benefit) advocate the closest community of music interests between the Supervisor and the private teacher of music. Do we find in the school-room four or five pupils who should study the piano? Then let the Supervisor become the master mason who builds the bridge for them across the river of Privation over into the abundant land of Opportunity. It should be the one supreme joy of his work to set these children captives free; free to soar on the wings of their talent the moment someone breaks for them the bars of the cage that imprison them; bars of Want, Blindness, Tradition, Custom, of Selfish looking-in instead of Spiritual looking-out.

Is it usual, all this service work for the children? It is, unfortunately, only too common a happening that we neglect the full round of service to children. Nevertheless, the service is our duty toward them. They are not to take from us merely the burdens we bear. We must first find for them the strength with which to bear all burdens. And for this there is no greater guarantee than the augmentation of the individuality. This gives depth for firm foundation and height for outlet.

This detection and liberation of talent is the

broadest, deepest service that the Supervisor can contribute to his country, his people, and his times.

CHAPTER X

Community Music—Its Possibilities

Should the Supervisor attempt to carry his music work over into the community as a means for developing its latent musical capacity as, in a high degree, his work in schools develops it in the town's children? That is, shall he trouble himself to amplify his work? To take on a heavier burden?

This proposition has been taken up, worked with, and prayed over by many an individual. Let us show in the pages to come how some of them have answered it and then let the Supervisor go and do as he thinks best for himself, as later on he looks back upon his work.

First, what is the problem?

All successful community work reflects the creative power and energy of a leader and investigator. This person, by perceiving things "yet to be," makes them possible. Individually we are (as community members) efficient; collectively, we establish a lower average; and yet that average is infinitely above what we think it is.

The community leader to be of the most value must be able (1), to see possibilities, even when they are still deeply hidden in the shell; and

(2), he must know how to make every possibility a concrete fact of accomplishment. His work is not only to dream dreams; he must interpret them and then set to work to make them come true.

Community workers realize that scattered (separate) units of ability (players and singers, for example) have little influence as units but a surprising amount when they are organized.

Unorganized talent is a loss exactly as privately hoarded money is a loss. Both are uneconomic. Until they are brought to a central place and made active from it they are dead. If a hundred thousand people have each saved ten dollars with which they refuse to part they are denying the world which supports them the use of a million dollars. Talent that does not find its way into circulation is a similar loss.

And just as a hundred thousand ten dollar units earn more money when set to work as a concrete million, so talent (in one) combining with talent (in others) earns its increase.

He was right who said:

"Let me do my work well for then I may do it better; deny me the privilege of work and I can do nothing."

But often communities are slow to respond. The Prince must touch their eyes repeatedly. They become convinced of their own latent capacity only after much patient argument. An instance has come to our attention recently

of the working up of a pageant in a comparatively small community. The most important and interesting part of the story is not what concerns the ultimate success of the undertaking but the conviction of practically everybody in town that the thing could not be done. We are not, they argued, that kind of people. But they had the pageant. And they had it — notice — because someone organized the people for a purpose; convinced them that they had the capacity, and then showed them how to make good.

In every humble country town some sort of art expression lies latent, waiting to be awakened. The Greeks were skilled at this sort of thing, and their reputation for putting their belief into successful operation has persisted to this day. But we can conclude without any doubt in our minds that in every Greek community there was someone who went about making citizens do beautiful things.

Have we no opportunity for such things? Here is what the organizer of the pageant above referred to says about the matter:

"Our educational institutions have in their graduation exercises an excellent opportunity. Think of the thousands of high school students, more than one-half of them sweet and hardly twenty, sitting primly on the platform and reading essays on the conduct of men and things to the delight of parents, but to the ennui of

everyone else. True, such exercises have a slight trimming of music, but where is the procession, the drama, and the true, hearty music? Think, O spirit of the Greeks, what youth and June have come to in our bookish education! Would it be less expressive of poise and self-control if the muslins and black frocks should perform a stately march and dance, showing by rhythmic movement and gesture, with songs and wreaths of flowers, the maturing for a still higher stage of activity? "

In these days of successful Corn Clubs, Tomato Canning Clubs, and the " greatest number of bushels to the acre " Clubs, let us bethink ourselves that all these corn, tomato, and vegetable specialists can sing, march, dance, wear costumes, give deep and reverent expression to themselves in many a beautiful way.

The dreadful thing about most communities is the absence of any centralizing influence that brings people together and through some special activity, such as chorus singing, enriches life. Educators (a class in which all music teachers must take their stand), recognize that the very existence of the community lies ultimately in what boys and girls do with their spare time. Hence, community work is conceived and planned to use up spare time and to direct the energy that otherwise goes to waste in rowdyism, hoodlumism, and ultimately in crime. What we are trying to make evident

here is this: Any music teacher, Supervisor, or private teacher, who will make careful study of how he can be of lasting profit to his community, will find himself receiving several rewards all at once. He will find that there will come to him:

1. The joy of doing something really worth while and for somebody else.

2. The wonderful satisfaction of working with many people for the good of all, instead of working solely for himself.

3. The stimulating influence of Altruism, of finding all the joy in life by developing joy in other lives.

And as if the biblical injunction were especially directed to him, he will find that all other things will be added unto him.

There are scores of hundreds of communities in the United States that are accurately portrayed in the following statement. Every one of such communities is a rich (potential) music center waiting for someone to go to work and make good.

We are not seven, but ten thousand.

Properly to educate, morally and otherwise, this ten thousand there are eight churches, six schools, two Camp Fire and one Boy Scout's Clubs, a City Improvement Association, a Woman's Club and another Woman's Club, Equal Suffrage, and a Carnegie Library. For the pleasures of the gentlemen we have a Men's

club, an Elk's Hall, a Masonic Lodge, and to protect the men the labor organizations.

This mass of people, I would say without hesitation, is fond of music.

In some of the poorest homes one finds a phonograph and numbers of records.

The mothers pinch and sacrifice to give their children music instruction; but unfortunately it ends there.

Occasionally, when there is company, Mary may be invited to play, but the good old days when Mother sat down and sang with Mary and the others seem to be gone. The old plantation melodies, even *Yankee Doodle* and *America*, are almost sealed secrets to the average child.

We have seventeen hundred children in the schools. There is public school music but it does not do much. In the high school there is a glee club that rehearses one-half hour a week. No history of music is taught, no biography in any of the schools, and many of the children are so inattentive that they cannot tell the key, composer, or character of their pieces and songs.

At times there have been efforts to start choral societies, but they " peter out," with the ambitious ones surveying a financial deficit; not an unusual termination to our efforts.

We have a conservatory of music and several small orchestras that play the popular songs

and some of the comic operas. Occasionally they perform one of the old overtures.

The Italians across the track know their opera by heart, but we Americans cannot sing one line of anything good without being bored.

Can you do something for us? It seems to me that it sifts down to too much hurry and lack of concentration.

Now there is a man in Kansas* who has looked out over the broad acres of his state and has seen the hunger of the people for this art of music which Luther referred to as the gift of heaven. A description of his work in his own words is all that is needed to show its convincing superiority *as an individual contribution to the spiritual possibilities of our times.*

You may be personally interested in some of the things we have done here in Emporia by way of inducing this and other communities to express themselves musically.

A traveling Appreciation Course, consisting of a Talking Machine, and a dozen selected records has been journeying over the state of Kansas for three years. With this is sent a printed lecture, consisting of non-technical listening hints and some interesting information relative to the selections played. The cost of transportation is the only expense connected with the lecture. This has been in constant demand by high schools, women's clubs, and a

*Frank A. Beach.

number of sets have been necessary to meet the demand. We have followed this with other lectures, Folk-songs, Characteristic music of nations, Forms of vocal music, Orchestral instruments and the Orchestra, the Oratorio, the Opera, and Forms of instrumental music.

For rural schools we have outlined a very simple course, including among the records *Mother Goose* songs and singing games. This is sent by parcel post and is allowed to remain in a school two or three days. A program is played for the teacher and the suggested plan includes a closing entertainment utilizing jointly the work of the children and the records. The demand for this has been very much beyond our expectations and will require twelve or fifteen machines if we are able to finance the proposition.

What we have called telephone concerts have been given to local and rural subscribers by the installation of a special transmitter and horn in our Music Hall. As many as fifty persons have constituted a single audience and with a small number the music has been transmitted fifteen miles. Sacred programs and programs for shut-ins have made the plan popular. In an all-town gathering for community singing of the old-time melodies we have enlisted the interest of our local celebrities, William Allen White and Walt Mason, the former writing a poem *Emporia* which was sung to the melody

of *Maryland* and the latter *Kansas Land* to the air of *Soldier's Farewell.* The program of the all-state singing contest aroused considerable local interest, since five hundred dollars was raised by volunteer subscription for the prizes.

Such instances might be multiplied, not a thousand fold perhaps, but certainly a hundred. If the Supervisor wants to begin to establish not a little noisy reputation for himself but a forward going movement of community uplift he has but little to do before he actually begins. Let him assume that the resources of the average community, in the way of providing its own entertainment, are but rarely realized. Too often, persons and organizations from outside are brought in to provide it, when it could be supplied more ably by home folks. This suggestion has been offered:

First, make a survey of the community. Enlist everyone who is able to contribute talent of any kind. Ask only for volunteer service. Offer no compensation. Appeal rather to the altruism of the people and try to make them feel that here is offered a chance for community service. Be sure that the people whom you enlist to aid are representative of every church and social group, because the movement must be kept truly representative, else it will fail in its purpose.

Where there is an assembly room in connection with the schools, large enough, it is greatly

to the advantage of the enterprise to hold entertainments there, for it will lessen the danger of improper domination.

The natural starting point in the production of "home-talent" entertainments is in the schools, utilizing the children and young people in various ways. Where persons outside of the schools can be brought in to work in conjunction with the students, immediately there begins a desirable relationship between school and community which, when properly fostered and directed, results greatly to the advantage of all concerned.

CHAPTER XI

Community Music

From the Private Music Teacher's Standpoint.

I.

Assuming that the Supervisor has by actual investigation and experiment proved to himself that the private music teacher is a capable, valuable, and, indeed, indispensable team-worker, may he not to his profit spend a few moments in attempting to look out over the music field of the community from the private teacher's point of view and vantage?

Anyone who reads current news items of music happenings cannot fail to be impressed by what has been called " the immense receptive capacity " of the American people for music. It is truly a real capacity and, by nature, healthy and active. But even more satisfactory, in a sense, is the evidence shown on every hand of an equal capacity for expression through music. While it is valuable to any community to listen to the music of a visiting artist, it is quite as essential, even more so, that the people themselves shall make their music, have their own music interests, and, through whatever form of practice they may elect, to come into more

intimate knowledge, understanding, and appreciation of music as an intimate art.

For some years past communities all over the United States have been attending most persistently to this particular and praiseworthy matter, and as a result Community music has come into being. Often it is a most serious affair. The classics are now to be heard in the most unheard of places. Choral organizations, too numerous to count, have come rapidly to the front and are doing significant work. In short, the communities are musically awake.

Quite as valuable as all this is the existence of amateur musical organizations (using the word " amateur " in its strict sense). Anyone who has not inquired about the matter will be surprised to learn of the considerable number of chamber music organizations that are privately practising and playing to audiences of friends and music lovers. There was reported recently the interesting story of a chamber music organization, wholesome and healthy, that exists in the North Carolina mountains. Every Sunday the neighbors are welcome to come in and hear the players, who are business men. " Haydn and Mozart cheer them up beyond words, especially a Minuet or a sprightly Allegro. Upon hearing these their faces light up with expression and joy." The leader of the quartet* says the effects of the music of Brahms

*Mr. Woodroffe.

and Schumann upon this audience " are a bit trying; we hear occasional coughing, shuffling of feet, here and there a muffled yawn. We have often succeeded in driving out the bulk of our audience with a straight course of indigestibles.

"Every community is in dire need of a chamber music organization of some kind, good, or as good as possible. Why are not prizes offered for the best city quartets, just as our music clubs and wealthy patrons stimulate the writing of new operas and other compositions? "

This reaches out to the matter in its most important phase. Anything that can be done to broaden and deepen local musical activity is infinitely superior to offering prizes for works that are not destined to be heard by as many people as there are dollars in the prize.

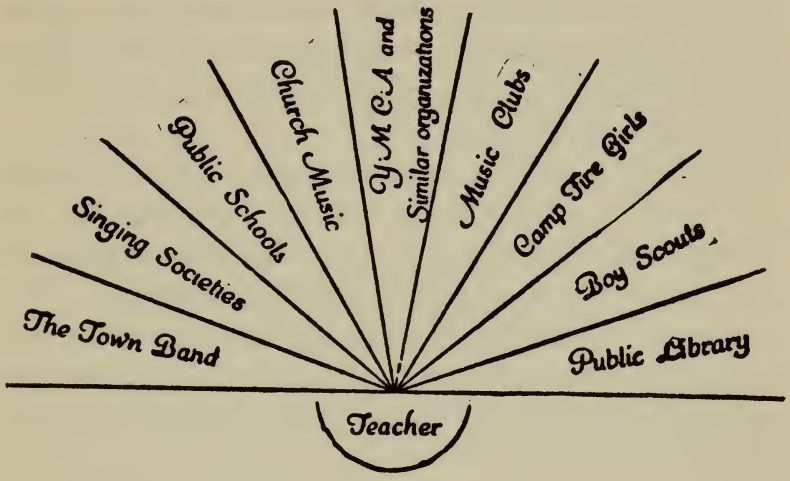
Two influences have led to the quickening of local musical interest. One is music as a subject of growing importance in the public schools under the Supervisor whose career we are describing. He must determine its consequent reflex effect upon the home plus its contribution to festival chorus concerts. The other is the persistent pioneering of artists and organizations through skilled managers, which, as the saying goes, is causing two concerts to grow where one grew before.

At this point fairness demands us to recognize still a third means which has a decided

measure of influence: the mechanical player. One of the most unique instances of community music activity that has come to the present writer's attention centers around a family that owns a phonograph and a piano-player. They give carefully thought-out programs, mostly of cheerful music, to the neighbors. And they offer a marvelous list of attractions. In that little front room the people come together to hear nearly every artist on the pay-roll of the Metropolitan Opera Company, and besides them Paderewski, Hoffman, Ysaye, Elman, and all the rest. The community is devoted to manufacturing and small agricultural pursuits. We may be positively sure that the mechanisms that produce this music are affecting mill work and agriculture. The good and the pure always permeate and influence the useful and beautify it.

There is another phase of community music of which we hear little, because it is conducted by one who works well and finds his reward not in "loud proclaiming" but in the joy of what he actually accomplishes. He is the private teacher who has carefully studied the community in which he lives and has made up his mind that he can make his teaching and his knowledge of music bring pleasure and uplift into the lives of all the people he can reach. Some of them are pupils, others are the adult citizens of the town. To all of these he believes he can make

some appeal worth while. Such a teacher studies the town systematically and lays it out something like this:



Then he begins to study each item in the group to discover wherein he may be of personal service without pay and for the common good.

No, the suggestion is not utopian. It is eminently practical. Community music or community interest in music has never raised its head an eighth of an inch without the coaxing encouragement of some one person.

This is an office to which one elects one's self. It is quite as important as any other office in the town, (Selectman, Pound Keeper, Overseer of the Poor. In fact, this teacher becomes "Overseer of the poor in musical experience.") Let one assume the position with a heart full of thanks. It is something well worth doing.

Has the library no books on music? He recommends those that are of prime importance. Do the Boy Scouts and the Camp Fire Girls sing when they come together? If so, what do they sing? If not, why do they not sing? He offers to teach them a few songs and they fairly jump at him in gratification.

But, one says, "I never taught boys and girls to sing a song in my life. I am a pianist."

There was once a man who was asked by four college boys if he could teach them Italian.

"Boys," he said, "I do not know a word of Italian, but we will get five grammars and begin. There is nothing that five willing minds cannot learn."

And still again there is another form of music benefit to the neighborhood, and community at large, that is by no means overworked. I refer to the teacher's own active music life with her pupils as members of the public school system. If she gives pupils' recitals, and she should, let the public benefit by them as much as is possible. This is neither self-adulation, nor pushing one's self forward, nor self-advertising. It is really permitting a good and (let us hope) a beautiful opportunity to reach as many as possible. Many teachers are doing just this sort of work. But there is need of countless others to join in and to stimulate the music of their neighborhood and of the town at large.

Let us look again at the diagram that illustrates this chapter and ask ourselves whether we really take pains to know anything definite about our own community. All about us are avenues of approach into the hearts and homes of the people. Do we seek them out, impelled by the service idea, striving to find what we can contribute of our talent to the lives of those who have not this talent? We must remember that nothing of this order is spontaneous. Somebody must get the materials ready and start the fire. A township* in Pennsylvania has a paper called *Our Town*, the purpose of which is to develop the community idea among its citizens. This is a practical thought. But it will be found that somebody has to secure the copy, and edit the paper, and write the uplift articles and all probably without recompense.

Anybody intent on community music will find all these troubles and several others. The one deadly weight that is guaranteed to keep any person or community inactive is Tradition. In the presence of a new idea or plan Tradition always halts, pulls out its sign and hangs it on its coat.

I AM BLIND

But it is not Blind; it has just fallen asleep, and the enthusiastic one has to shake it awake.

The traditional method of teaching a country

*Narbeth, near Philadelphia.

school, for example, is "just to teach school," but a woman in Nebraska who is not averse to starting new things and entertaining new ideas, has established in the schoolhouse a neighborhood center.

She perceived three things, true for cities and towns everywhere:

1. No public building is used so few hours per annum as a schoolhouse.
2. Few parents ever visit the schools.
3. Few teachers, comparatively, do anything to bring parents to the school except as bearers of grievances.

So she has started neighborhood center meetings in the schoolhouse. The program of activity includes those things in which the neighborhood is economically interested: Education, agriculture, housekeeping, the future of the children, and so on. A traditional diagnosis of this activity would predict a failure. But the fact is that people come to the meetings in such numbers that sixty automobiles and teams is no unusual number to be counted along the fence.

One who thinks in professional terms only, may ask what all this has to do with music. And the answer is:

Unless music has to do *with all this* it will remain "traditional" and about one-third as efficient as it could be and that without any increase of cost to itself.

II.

Perhaps nothing will exemplify the moral of this chapter more convincingly than the following incident, literally taken from life, and therefore valuable in its truth. This is the confession of a private teacher of music.

At first I was entirely skeptical as to the value to be found by the community in the work of the private teacher. I argued thus from my own experience: I attend to my work just as faithfully as I can. On my own initiative I secure my pupils and by my own study, knowledge, and industry I help them. The whole matter then is private; it involves me and my pupils and is no affair of the public. This is the way I argued at first.

Then one of my pupils asked me whether she might play at a school function to be held on a Friday afternoon in the assembly room. We decided upon what she should play, worked it up carefully, and held the proper rehearsals. I determined to attend if I could. The principal was very courteous and invited me to sit with the teachers. The program was excellently arranged and splendidly carried out. Every number had individual interest, was pleasingly presented, and the appreciation of the children was delightful to witness. Emily played her piano piece quite to my satisfaction and infinitely more to the satisfaction of her joyously applauding school-mates.

As I came away from the building and watched the children romping, running, and shouting on their way home, their sedate parents bringing up the rear, it suddenly crossed my mind that I had been in attendance at a community concert; that my pupil, Emily, had made her debut as a community performer; and that by all lines of reasoning I had become a community teacher. That is, by my work with Emily, done privately and earnestly, we had this day given pleasure to an audience of several hundreds of people, young and old, hitherto unknown to me.

I determined, then and there, to study the question of community service; not academically but in the practical application of my ability to my townspeople. Here is a school, a community unit, which could quite easily think of itself as I had thought of myself, called upon to teach and — shall we say — let it go at that. But it did not let it go at that. It found twenty ways to please its pupils and their parents; it took time, trouble, and pleasure in arranging as pleasant an afternoon's entertainment as one could wish to attend. At once I thought more of the principal of that school and of the teachers. They were making good, and not only that, they were anxious for the make-good to be known and enjoyed.

What, in like manner, was I doing?

When I asked myself that question I nearly fell over. What I had hitherto rather rebell-

iously regarded as my private professional activity I now saw was a straw man of my own selfish creation. The root and branch of the truth was this: I had clung to the privacy of my work, to the exclusion of my task, to the dignity of my calling, because I was a poor team worker, or better, no team worker at all. I stopped quarreling with the community music preachment, and made up my mind that I had been interpreting it wrongly. Instead of pondering on what people are doing in distant places; instead of thinking how impossible distant successes would be at home I saw at once that it was my duty to think of what would succeed here. I determined then to examine my surroundings.

I would recommend to you, dear reader, to do what I next took the pains to do (and they were real pains). I wrote as carefully and as fully as I could two sets of sentences.

1. What can the music teacher do for her community?
2. What can I do for mine?

When I thought I had done my best on these two lists, I made a third.

3. What I am *not* doing for mine?

I said to myself, here I am forty-six years old. In all the years of my teaching I had supposed myself free and clear of debt, and now I find that I owe a tax. But I am glad to pay it. This home town of mine has provided welfare

to me and to my parents and even to my grandparents. It gave me a splendid education; it gave me even a part of my music training. And when I was ready for them it gave me children to teach, boys and girls of its schools and families. And all these years I have been thinking that all I do in my daily teaching life is my own private affair. I have discovered a new and enticing working creed. I am going to pay my annual tax in service, such as I can render, and I am joyful in the anticipation of my plans. I see expansion in my work and not contraction. (Forty-six is a tragedy when interests are growing fewer!) Perhaps readers of this experience would like to know what I wrote down for the three lists, particularly number two: What can I do for my community?

I find that every statement in this list springs from the individuality of the town and its people. I am not attempting to run my town's music; I am trying to contribute to it. These things shape themselves more by the guidance of an invisible hand than we are inclined to believe. From it I have learned a few things. It is restricting, constricting, belittling to be musically exclusive. I shall never forget the first big hint. Let me show it this way:

(*a*) I, sitting in all my feeling of privacy, in the school.

(*b*) Emily, in all her pride and innocence, a real community entertainer.

(*c*) The five hundred or more listeners cheering Emily and waking me up.

Does it take time and does it pay? Yes, it takes time just as everything does; going to Europe, or stopping in the midst of a day's work to receive the good news that a legacy has come to you. But now, I regard the time it takes as the greatest privilege of my life. I am doing something for other people.

Does it pay? Yes, it pays, just as it pays to take the trouble to sit down with a good friend, or as it pays to accept a kindness. It pays in outlook, inlook, pleasure given and received, knowledge more and more humanely applied.

Familiar to us all is the condition of the agriculturist who impoverishes himself by impoverishing his land; by persistently taking from it without giving back to it. Land so treated becomes, in time, worn out. Men often act in individual manner toward their business or profession in the same way. They continue to take without giving.

A community is just as much in need of enrichment as the land is.

The public school takes the child untrained and returns him later more or less trained. Every teacher contributes to this enrichment of the community brought about by enriching the mind of the individual child. All classes of private teaching should be inspired by no less a motive than this community betterment. Its

contribution to our times is not alone material; it is essentially that spiritual phase of enrichment which is vital in all forms of efficiency; which when absent makes so many efficiency processes but dead letters.

Therefore it is not only true, as we have just concluded, that a community, like land, is in need of enrichment; it is also true that it needs spiritualization, just as the individual does.

CHAPTER XII

The Social Value of Music

The preceding chapters have shown, we trust, what a real demand there is throughout the United States on the part of the people themselves for opportunity to make music; to find along the highways of this beautiful domain the call to song and the stimulus to the elevating benefits of it. Whether the Supervisor sees in public school music its little play of daily task for the consummation of daily needs that must be gotten rid of; or whether he sees it, as the broader canvas on which it adds literally the loveliness of future national life—whichever of these he perceives most clearly — it yet has been proved that music has entered our social life as a great influence.

That indefatigable and creative worker in behalf of American music, Mr. John C. Freund, has spent valuable time and money in securing reliable statistics in respect of the amount of money we spend annually for music in the United States. We present here his larger summations:

Opera: Italian, French, and English (exclusive of musical comedies)	$8,000,000
Concerts: Symphonic, recitals by artists, ordinary concerts by women's clubs, etc.	25,000,000

Church music: Organists, choirs, and music	20,000,000
Orchestras: Theatres, vaudeville, and movies	25,000,000
Bands: Military, and brass	30,000,000
Teachers: Conservatories, schools, and private	220,000,000
Students studying abroad	7,500,000
Conventions, including festivals	2,500,000
Music trades:	
Pianos	135,000,000
Music rolls	5,000,000
Organs, church, and reed	10,000,000
Musical merchandise of all kinds, string, brass, etc.	9,500,000
Music, sheet and books	10,500,000
Talking machines and music records	60,000,000
Artists, for records and copyright royalties	2,000,000
Papers: Musical magazines, weeklies, trade papers, musical critics and writers on dailies and weeklies	3,500,000
Total	$573,500,000

These are amazing figures; but they become more amazing when they are analyzed as one writer* has done," They mean that we spend for music:"

1. Three times as much as we do on the army and navy or as we do on the postal service.

2. Within twenty per cent. of the value of the hay crop, which is the largest crop of the country.

3. Within fifteen per cent. of the cotton crop, which is the next largest crop.

4. Four times as much on music as the total value of our agricultural implements.

5. Thirty per cent. more than the value of the woolen industries.

*The Seattle Teacher.

6. Three times as much as the value of the poultry, fresh-killed or frozen, that we consume during a year.

7. Four times the entire product of our orchards for a year.

8. Five times as much as the butter crop.

9. Nearly three times as much as the potato crop.

"Another most significant feature of these figures is that the largest item is for tuition, for musical education. While a large amount in itself is spent for opera and concerts by foreign artists, the amount is insignificant compared with what is spent for education, pianos and talking machines, which virtually means music in the home. The annual output of pianos and player pianos alone is about four hundred thousand instruments.

"This shows most conclusively that we are a very musical nation. But is all this expenditure to good purpose? Has our hard earned money gone for that which will further the elevation of society?

"Mr. Freund says the largest item of expense is for tuition. Has this been spent to the best educational purpose when we have no definite standard for music teaching either public or private?"

Students of the subject of Community music, as its activities have been recorded in the current magazines and in Association re-

sorts, have witnessed many instances that show how potentially music is entering our national life.

Without the fear of error we may say that the Supervisor who elects so to plan his work for public school classes as to enable him to employ it as a social factor, through the home and through the community, has arisen to the recognition of the most significant possibilities of his profession. Speaking of the social value of the music festival the organizer and secretary* of a recent successful festival thus presents the facts in respect of its value.

" The music festival can be made a part of the municipal life of any community. It is a factor in the promotion of educational and commercial activities. Of all the arts there is but one which strikes a responsive chord in every home and heart — and that is music.

" Socially, it means much. Lovers of music are gathered from various quarters and conditions of life, all assembling with but one motive, the study of music. Friends greet friends, and the rehearsals often prove excellent meeting places for those with leisure evenings who would otherwise congregate elsewhere, or for those who desire a pleasant change from the every-day business routine.

"Commercially, it has unnumbered advantages. To the trades people it brings added

*Mr. Thomas W. Allen. (The Newark, N. J. Festival.)

business, especially at the time of the concerts. The taxicab companies, the street car lines, the restaurant owners, the drug and department stores, the music publishers, the piano houses, as well as hundreds of others, all profit. The music teacher lists new pupils, the orchestra and soloists and others who assist receive their pay, and, in fact, everyone, including the managers, if the concerts are successful, gains in some way. The audience has its share in enjoyment, and the city receives large profits through the splendid publicity and advertising which such an enterprise gives.

"Educationally, it is one of the greatest schools a city can possess. Under the leadership of an able conductor, the best music is studied, and the chorus acquires for little or nothing a training which would be worth many dollars to the individual pupil. The course of music as taught in the public schools is fine, but it is not comprehensive enough for the aspiring student. The guiding hand of a well-known conductor, the knowledge and experience which he can use to splendid advantage, are what the average teacher cannot offer. And the fact that a public performance is to be given on a big scale with a large orchestra and noted soloists is only one of many incentives for the singers to work and study.

"Whether it be ragtime or opera, the world loves music. If we can cultivate a desire for

the classical instead of the so-called popular tunes, have we not accomplished much?"

Another writer and leader deeply and broadly experienced in the matter of the social value of music, Dr. Frank Damrosch, said recently, in a letter addressed to the New York *Times:*

" It is now twenty-four years since I organized the People's Singing Classes, which a little later developed into the People's Choral Union. In 1892 I offered to teach all those who wanted to learn to sing from notes, regardless of previous knowledge of music and without a previous examination of their voices. At the first meeting in Cooper Union seven hundred presented themselves, and this number grew to over one thousand in the course of the year.

" Two additional classes in different parts of the city had to be established and in this way, year after year, thousands of people have been educated in choral singing. We do not, however, promise to teach them to sing the *Messiah* in ten lessons. On the contary, we tell the people that at the expiration of the first season's work in the elementary class they would be promoted into an advanced class and then, and not until then, would they be admitted to the People's Choral Union, which undertakes the study of the great oratorios and other choral music.

" But the claims of the People's Choral Union for recognition do not rest so much upon these

performances, with which it comes into comparison with other established choral societies, but rather in the unique field which it and it alone has filled for nearly a quarter of a century. This field is that of being a community chorus.

"During the twenty-four years of existence of this people's chorus, no one has been asked to contribute one cent toward its maintenance. The members pay ten cents every time they come for a lesson. The teachers have one and all given their services gratis. The only expense has been hall rent, music, and such incidental printing and postage expenses as are required in all organizations; and all this work has been done without fuss and feathers, without attempting any of the sensational advertising methods which are usually adopted by efforts to attract attention to ephemeral schemes which interest the public for a day and a night and then drop for something that has more novelty in it."

It is the testimony of practically all who have reported upon the effort to interest groups of people in music that success always follows upon a persistent appeal to the individual's participation in the music as, for example, in chorus singing, and orchestra playing. It is also evident that efforts which tend merely to entertain the people of the neighborhood or community are less successful. Concerts and lectures (when not too loud or distracting) offer

little hindrance to somnolence; but to play a tuba or sing bass necessarily keeps the citizen awake and alert; and furthermore, participation in music-making develops skill and the highest form of team work. Therefore, it develops the individual. The developed individual is an enrichment to his times and people, and so the good is propagated.

We see, then, that the old-fashioned singing school was an effort in the right direction. It divided the community into three groups:

1. Those who sang.
2. Those who came to listen and encourage.
3. Those who remained unattached (and upon this third class many blessings fall for they do other highly essential things).

All evidence seems to show, then, that the best interests of a community are conserved through self-expression; that is, through actual participation in music making under skilled leadership.

A certain business house employing two or three hundred people brings them together once a week for chorus practice. For that hour or so, this firm really goes out of business. The chorus director works on a definite schedule which culminates in a midwinter concert and a spring concert, all of value and experience, and thoroughly delightful.

All community activity that we have as yet studied or discussed with those who are develop-

ing it, points to the conclusion that small permanent results follow upon efforts to entertain, while significant results follow upon participation.

When this conclusion was presented to me by a community music worker I asked this question: " What benefit comes to the audiences that attend the amazing number of concerts which are given every winter all over the United States? "

And his reply was:

" I have never been able to tell what is the benefit."

An honest reply but a disappointing one, for there must be a benefit.

The moment young Lochinvar comes out of any point of the compass and proposes to make the community a distinct music center, someone will rise to inquire if his proposed organization will constitute a good business asset. Will it help our town and our people?

The opinion has been expressed that a local orchestra is a good asset in a business sense. The press has urged upon citizens in some of the larger cities to contribute to the support of the local orchestra because it is considered good business to do so. The business men of Cincinnati support the festival chorus concerts generously because it brings people to their commercial center.

The community music director may assure

himself that he is a logical business factor. He awakens, enlivens, vitalizes. It is a pity that everybody may not come under his influence. For he is a discoverer of individual and community resources. He seeks for them and finds them within the domain of ordinary circumstances. He looks not for results to a community of unusual citizens, but to one of the average type of American citizen.

Because he can develop the power of the average citizen into an unusual form of expression, is the reason that the developer of community ability is at once of value to his people and a builder of their ideals.

CHAPTER XIII

Music in the Home

I.

In a recent address before the Utah State Association a speaker* whose topic was Essentials said:

"The gist of present-day pedagogy, as I catch it is this: eliminate the non-essentials and vitalize everything you teach by connecting it closely with life..... The present pronounced tendency to crowd on to the school the work that rightfully belongs to the home is unfair. The pessimistic wail that this must be done because the home is passing should receive no encouragement from the teacher.... But the home is not passing, it is readjusting with the age."

We are spending not a little time and a vast amount of money the country over to carry out our first experimental undertakings in Community Music. The activity is not absolutely new, but as a widespread social expression its significant accomplishment is recent. Many communities have been noted for a considerable period for definite and artistic work. We may instance the Cincinnati Biennial Festival, the annual music performance at Norfolk, Conn.,

*Mr. Howard R. Driggs.

the Bach Festival at Bethlehem, Pa., and many others of like kind. Furthermore we are discovering the value and the beauty as a social factor of the Pageant, a recent form of social community spirit.

Naturally into the various forms of social expression the individual enters as a primary necessary unit. Before he is of any organized value he must be trained. He often receives this training exclusively within the organization itself and he seldom carries over the experience into private life to the degree of fulness that is possible. But when one does this there results such an enrichment of individual life that one begins to experience a totally new series of reactions. When the leader of any form of organized activity takes that interest in the individual which leads to recommendations for augmentation in private work he is enriching his own individual associate and he is creating a new and richer center of life.

There are a few, probably many more than the writer knows of, present-day music organizations, membership in which is permitted only after a searching preliminary examination and the explicit agreement that the new member shall continue to study privately so long as he retains his membership. This agreement makes for a utilitarian object, namely, a possibly improving talent capable of greater and greater demands on the part of the one who employs

it in an organized capacity. This is the one stimulating factor of all membership in formal and informal associations: one is impelled to give more to the group idea by persistently improving the quality of the unit.

But we may turn this many-sided shield again to find that individual improvement suggested by organized activity lends a vast amount of pleasure and benefit that is peculiar to this method of securing it. The writer knows an excellent bass singer, member for many decades of a famous chorus, who from the stimulation of the chorus practice period has attained year by year an amazing degree of music skill, knowledge, inspiration, and, to an extent, authority, simply by taking home the hints and suggestions of the chorus director and by thought and study resolving them into individual knowledge and training. He has found a distinct form of pleasure as well as of ability, something he never would have attained by confining himself exclusively to chorus practice. In brief, he has become an active agent for his own advancement.

It is worth while then for us all to secure the benefits that come from quietly studying and resolving our institutional and social problems in private. Every hint may be so developed as to produce valued results. The one thing we all stand in need of more than anything else, the one thing that we are constantly failing to secure, is the larger individual interpretation,

in our private life, of our experiences won through social and organized activities of any kind.

II.

We have suggested in Chapter I of this book that the Supervisor map the town in order to comprehend it better as a unit. May we venture to suggest once again to him that he now make another map; perhaps a tabulation will serve as well, on which he may see at a glance what proportion of families in his town are provided with musical instruments (including phonograph); listing as well who the individual children are of the schools that are studying music privately. No one would complain if he should silently and privately elect himself Supervisor of Music in every home whether music be made there or not. He may become at his own instance official and friendly adviser in every family. One would need only to look back on his opportunity and possible sphere of influence, in the light of a quarter century, to be convinced that the privilege of doing this is really a duty.

To go a step or two beyond the mere fact of taking interest in the domestic (family) music life throughout the town, the Supervisor may see how valuable an asset is to be found in organized effort between himself and the private teacher, himself and the homes where music is cultivated, himself and the children who pri-

vately study music. Whether he emphasize this intimacy of association one way or another, it will result in benefit to all concerned.

Is there a phonograph in the home across the way? Let him learn the usual history of the phonograph in the family. He will find that in a majority of cases it has been purchased with enthusiasm; then the familiar records are purchased and played until everyone has grown weary of them; then there has come a day when no one knows how to determine what the most desirable records for continued purchase are. After a few vain attempts to increase the collection, it is given up as a bad job and the instrument is put away and all is forgotten. Let the Supervisor note that the original enthusiasm which purchased the instrument has died away only because the purchaser does not know how to go on increasing his investment. There are scores of thousands of records in existence but he knows not how to discriminate among them, and in doubt he does not act.

But a phonograph and its records, properly employed, constitute a wonderful opportunity for the non-technical musical family to enjoy music. Acting as friend or adviser to these people, the Supervisor can, in one of a dozen ways, revive or keep up their interest in music and acquaint them with such simple technics as these: How to care for the instrument; how to adapt the needle to the record (this often

makes all the difference between a good and a bad rendition); he can make out for them a list of desirable records to purchase. He may even venture to go so far as to help a musical family to learn the interesting art of constructing proper programs, that is, the art of grouping pieces in such wise that they have good sequence and effect taken as a whole. There should be the same degree of congeniality in a program of ten phonograph pieces that there is, or should be, in a social gathering of ten persons. It is perfectly easy, by the introduction of one jarring character, to disturb an otherwise pleasant ensemble.

It may be that the reader will smile at the freedom with which a writer permits himself to make suggestions bearing upon work he is not himself to perform. But it is shown so convincingly in all the affairs of life that even an elementary faculty for organization results in such a disproportionate degree of benefit that, once the matter be undertaken, its continued successful exploitation is so relatively simple that it should not cease to exist because the first step seems hard.

Let us keep ever in mind that what we are striving to do is to establish a community responsive to music, not alone in its community activity, but in its private practice following upon community inspiration. Once we make the amateur sensitive to music, the mind keenly

alert to it, and the heart responsive to it, we have opened the ear and established the listening sense. Daily life proves to us that we are surrounded by a mass of tangible and intangible material to which we react only in the crudest way. Now the art of life is to learn to react to the rarest experiences that may fall within our environment. The writer of the address whose words are quoted in the opening paragraph, expressed on the same occasion, this exceedingly direct testimony:

"We need time to open our eyes and our ears to the truths and glories of this good old world. Most of us are going through it half blind and deaf to the best things that life has to offer.

This thought was impressed upon me recently by my little boy. We were standing on a corner amid the hum and roar of the street, when suddenly he grasped my arm and said: —

Papa, I can hear a house finch singing.

Oh, you must be mistaken, I replied.

No, he insisted, I can hear it. I 'll find it in a minute. There it is. He pointed to the little bird on the wires above us.

The incident thrilled me. Thank God, I thought, for the teacher who has opened my boy's ears to hear the songs of the birds even above the clamorous noise of the city. The crowds were streaming by. Only one, perhaps, out of the thousands had caught the exquisite bit of nature music."

Now in this bit of evidence from real life, we discover something worth while, something we are looking for in education, art, business, society, science, religion, and everywhere else—*The thing has been accomplished.* The child, once deaf to the song of the house finch, is now awakened. The world of sound is henceforth a world of meaning and beauty.

No wonder the father exclaimed, thank God!

3. One who cultivates an art or pursues a study from love or attachment, and without reference to gain or emolument - (Emolument = profit.)

CHAPTER XIV

The Mechanical Musical Instrument

A decided movement is observable tending to the specialization of music in the high school. It includes Music Appreciation, the Study of Musical Instruments, the Orchestra, Music History, Biography, and the public performance of choral works in large forms. It is the purpose of this chapter to discuss one of the contributory factors of this specialization, namely, the mechanical player. This may be either the player-piano mechanism or the phonograph; the latter predominating for the reason that it is less expensive and permits certain forms of reproduction, impossible to instruments of the piano type.

Obviously, the primary question in respect of these instruments is their practicability. Do they contribute to actual demand? Do they reproduce music in a way that makes them desirable objects of association? What restrictions must be recognized as bounding their utility?

For the simple reason that these instruments are capable of doing what most individual teachers cannot do, they have already attained a degree of popularity in the schools that seems

to stamp them with the hall-mark of "Indispensable." A player-piano mechanism can do so much more than the average teacher or Supervisor can do that it seems natural enough for the performer of limited capacity, to step aside and let the machine speak. So with the phonograph. The teacher may be able to describe musical instruments; but the phonograph reproduces their tone quality with more or less fidelity. It can sing amazingly well; it reproduces stringed instruments well and the tone of some wood instruments with uncanny exactness. This has given them an indispensable place, and yet so perfect are they that we have failed to get the obvious best use from them as object lessons.

No one can begin to interest a class of children in a word description of an orchestra that compares for a moment for convincingness with the tone effect of a few measures of a phonographic symphony. It may please the assembly audience to hear the Supervisor sing a song or aria, but out of the magic of the disc there issues, in all vigor and naturalness, the voice of Caruso, of Melba, of Sembrich. And not these alone, but surprisingly good reproductions of string instruments, of some wood-wind instruments, and of some ensemble compositions. No one can remain deaf to the message of these mechanisms, and consequently no one can remain unconvinced as to their utility. But it is essential

indeed to keep clearly in mind of what their utility consists. Otherwise any form of mechanical player may easily become an abomination. In brief, it must be employed as a servant; a helper in a greater plan.

We have hitherto spoken of the tendency of the times evincing itself in a divorce from the educational activity of the grades in music and making a swift, sudden turn to miscellaneous courses in the high school. To say the least, the latter are not always in sequence with the details of grade work. Here we find the one weak link in the chain, and it threatens to break at the point where we enter upon the high school segment.

Already too many cases are in evidence of excellent music coming from the grades leading into an entirely unorganized high school. Too many high schools are entirely without adequate musical instruction of any kind. And, perhaps worst of all, instances are not a few of Supervisors who do surprisingly good work in the high school in appreciation, orchestral playing, and the like, but whose work in the grades is by no means so satisfactory.

The one single, simple problem of the Supervisor in whose charge are both elementary grades and high school is carefully and logically to plan a course of study embracing every year of the school system; a course, the impetus of which moves steadily forward, accumulating

power and amplifying in field from the first primary to the last high school year.

Such a plan demands, and necessarily implies, progress and sequence. There must be no break, and the task of the child in the primary grade is to contribute its clearly distinguishable mite, as well as " might," to what it shall do in later years as a member of the graduating class of the high school.

We conceive, therefore, that music appreciation, for example, is not conclusively a high school subject, but an essential phase of music study that must be taken up in the days of the first rote songs and kept vitally alive all the way along to and through the high school.

If children sing, say for eight years, and then begin to study music appreciation, is it not fair to ask why they have not been taught to appreciate what they have sung for eight years? We express here and now a profound sympathy for the Supervisor who cannot make a class appreciate the rhetorical beauty of a simple eight-measure exercise. And we venture to say that unless the study of music appreciation is carefully carried on from the advent into school of the child, and unless it be applied to all singing, it will never be thoroughly attained, however much time may be given it in the high school classes. And for this reason (and we trust that the over-enthusiastic appreciation specialist will pause for a moment to grasp this truth): We

appreciate art and life not from the stimulation of general information, *but from our individual knowledge and experience.* Appreciation is solid wood, not veneer. When appreciation is neglected throughout the grades, is taken up in the high school and applied to music types with which the children have had no experience as performers, it is foredoomed to a degree of failure which makes it an investment of doubtful value. It is no longer a matter of the heart, but it has become a topic for the conveying of general information.

We have said that we learn to appreciate music relatively to the terms of our experience. The fundamental experience in music of children throughout the elementary grades, is singing, listening, and writing — the three factors of music-making. They know, or should know, quite an extensive vocabulary of good types of songs. From the moment they begin to learn a melody, whether they learn it from the pages of a book or write it from the dictates of their thought, from that moment they should begin to appreciate the value of the expression or impression. The fact is, then, that any means which supplements the actual vocal activity of the school room is valuable as an appreciation factor. For this reason phonographic records that parallel the grade work are indispensable.

One should never overwhelm the child with the majesty of music that is wholly beyond its

comprehension, but one will find that by skilful direction even little children may be led into an expression of love and delight for the art of master singers. Therefore, if records are chosen with discrimination, the phonograph becomes an indispensable adjunct from the first primary grade throughout the school course. We must reiterate, do not merely overwhelm the child by causing him to remain more or less passive to great records. It is an essential part of a teacher's duty to be assured of the right reactions that eventuate in all music-making for children.

The Supervisor should keep it in mind that the player-piano mechanism is preferable for the reproduction of the vast literature of pianoforte composition; that it is preferable also for the reproduction of symphonic movements as a whole, because nothing inhibits their reproduction in their entirety. It must be remembered that the phonographic record has a very definite and limited time run and that it is incapable of recording, for example, the whole of a symphonic movement. Consequently all such movements must be reduced by the omission of portions to bring them within the time limit.

On the other hand, the phonograph is superior to the player-piano for the performance of songs, of music by stringed instrument and by woodwind instruments. Practically any orchestral instrument may be studied through certain

educational phonographic records which give a surprisingly satisfactory idea of the instruments' compass and tone quality. The phonograph is practically valueless as a reproducer of pianoforte playing, although a few records have been produced, which, while unsatisfactory, as reproductions of the music in the most artistic sense, are strangely suggestive of the individuality of the performer. And yet even in this particular, the phonograph falls far below the player-piano.

Supervisors who will study the matter carefully will be surprised to discover what a complete series of programs may be made, illustrative of the national schools of music. Some of the most surprising records of Chinese instrumental and vocal music and dramatic declamation are available. Indeed, a Music History course illustrated by records, grouped on the one hand, chronologically by nations, and the other, chronologically by forms, is possible and practicable.

Perhaps the most valuable reaction on the part of the child, following what we may call the spontaneous appreciation of music, is to be found in that studious listening capacity which tends to express itself about music in terms of English speech. The effort to do this is valuable in two ways: First, it encourages the child in the establishment and use of a vocabulary peculiar to his own relation and interpretation of good

music; and, secondly, it is invaluable in showing him that a considerable portion of the delight we receive from music, much of its appeal to the heart and mind, is not to be expressed in English words.

And thus, one comes to realize the truth of Mendelssohn's statement of himself that tone-thought began at the point where word-thought ceased.

CHAPTER XV

Music Appreciation

I.

Someone has said that the only person who does not study music appreciation is the musician. If this be true, it implies much that is to be regretted; for while the exercise of the critical faculty should involve appreciation, it is sad to relate that it rarely does so. And there is another fact about music appreciation that is no less sad to relate: It is often purveyed to the public, to children, and to adults by those who are inadequately prepared to teach it; and to nobody's gain, in particular.

The purpose, then, of this chapter is to point out some ways and means by which the Supervisor whose training has not included the study of music appreciation may undertake the work with some realization of its importance and with an earnest of worthy results to his classes. But neither this chapter nor any other can teach all that is to be said to a class in respect of music appreciation. It can point the way only, the way of entrance into a vast area of music and of the literature of music from which the teacher must gradually select the materials with which he builds an effective course of study.

Those who remember reading for the first time Palgrave's *Golden Treasury of English Verse* will recall that all of its numbers were not primarily of equal interest, were not in fact of equal appeal. The poems of Scott, Burns, and Thomas Campbell seem to find their way into the heart and mind almost without effort. Herrick's *Daffodils* entered and was at home with us without question or formality, but other types stood aloof from us. We could not come near to them. Spenser's *Prothalamion* seemed less easy to grasp and we concluded that for the most part the relatively modern in poetry was easier to understand than the archaic was. So we learned that the beauty of much poetry, particularly of the older forms, is not obtained without effort.

Quite the same condition arises with music. When we begin to study Appreciation we find ourselves confronted with even more types than we find in the *Golden Treasury*. Some of these are beautiful and appeal to us without effort on our part. Others are interesting; still others are odd or queer; and of another class we feel convinced that by no process on our part can they win our admiration.

Now this many-sided appeal of music often leads teachers to avoid the issue which thus arises and to seek the shortest way out of the difficulty. Thus a teacher recently announced that he would teach appreciation to his classes

by giving them what they understand. If there is any possible intellectual dodge calculated to induce paralysis, it is this very trick of solving existing problems by giving others what we assume they understand. The average audience, whether it be of school-children or of adult amateurs, understands little or nothing of music as subject for adequate appreciation; and therefore the whole art of teaching them lies primarily in this: That we shall persist in giving them *what they do not understand.* Meanwhile we stand by to help, succor and rescue, if need be, until understanding awakens in them; that we do everything we can to make the inherent beauty of all music a clear and convincing reality. But we must recognize that this is not to be done by permitting the patient to direct his own cure. Music appreciation is an intellectual accomplishment. It literally incubates into reality. It is not a simple process. No mere willingness and readiness to take on culture can secure it. In brief:

Music appreciation is a capacity of the developed intelligence.

And so, again, in brief:

Music appreciation is *not* general information about music and musicians.

To teach appreciation adequately then the teacher must first perceive the essential difference between these two statements and then proceed to formulate a plan. In the chapter

on *Books about Music*, the reader will find the titles of a few works on music appreciation that are of value. They make plain the essential factors, or, put another way, they indicate main highways which, if traveled observantly and not too hurriedly, will interest us somewhat as to how to aim at the beauty of music and so make it possible for us to attain unto it.

There are several plans of entry into the subject. One may formulate work in appreciation according to any one of the following plans, or routes of progress, and be sure to emerge with a reasonable assurance of having produced for the student a real *Golden Treasury* of types. This is our cue. We must establish in the minds of the student types that shall remain forever as essentially true messages of the art of the composer.

The principal methods of approach are:

1. The historical (Chronological).
2. By Schools of Composition.
3. By Forms: (*a*) Instrumental, (*b*) Vocal.
4. By composers. (This generally coincides with No. 1.)
5. By instruments (that is, piano music, organ music, violin music).
6. By nations (a plan of study admirably worked out by the Federation of Music Clubs).

Something may be said in favor of each of these processes. If the Supervisor intends to formulate and develop his own course of study,

working independently of text-books, he will need first to block out his plan, to sub-divide it into allotments of periods (recitations), to collect his material ready to hand and to have an abundant supply of reference matter of authoritative character. Let us assume that he proposes to present music appreciation by the third plan of instrumental and vocal forms. He immediately becomes aware of the fact that only a fair presentation of types of forms will involve the entire history of music; and that he can only touch upon the more salient facts and examples. That is, he is overwhelmed by the immense richness of the field and constantly drawn aside by the temptation to present many examples of one concrete type.

This conviction may lead him to adopt the efficiency expert's plan of blocking his resources. Here is a preliminary sketch of what he will discover in reference to forms:

(*a*) Vocal (*b*) Instrumental

The variety and extent of the material as discovered in any other of the six plans mentioned above is no less embarrassing. The Supervisor will find that he can accomplish the historical phase with a measure of success, even if he only selects a single form for study, provided he undertakes to show its development from its inception. Effectively to do this he must thoroughly prepare himself in order that he may give an adequate running comment upon the events

of music history contemporaneous with the particular example of the form he is presenting.

Thus, he may simplify the form presentation by selecting one type, say the Sonata or Symphony, or a group of types, say the Dances of the Suite; performing for his class the best types and presenting them with such historical comment and in such historic relationship that it carries the form along with all associated activity. For example, he may proceed with the symphony in this manner:

Preparatory Study. Read the article on the symphony in Grove's *Dictionary of Music and Musicians.*

Topics: I. The Early Symphony:

1. What was the early orchestra?
2. Status of the symphony before Haydn.
3. Haydn's use of titles (Program Music).
4. The number of movements in a Haydn symphony; their character.
5. Instruments used by Haydn.
6. Conditions under which the Haydn symphonies were produced and performed.
7. Haydn's trip to England (the six symphonies for Soloman).
8. See Pohl's *Haydn and Mozart* in London.
9. Programmatic and absolute music in the symphony. (The *Kinder* symphony.)
10. Haydn's successor, Mozart. Their personal relations.

II. Period of Mozart.

1. How Mozart expanded the symphonic form.
2. The instruments used by Mozart.
3. The development of the form content.
4. The three great symphonies of Mozart: in G minor, C major, E flat major.
5. Read with the study of these types, *The Orchestra*, by W. J. Henderson.
6. Similarity in form between the piano sonata and the symphony.
7. Show comparative types of Haydn and Mozart.
8. What movements constitute the sonata of Haydn's time?
9. What movements are occasionally found in the Haydn and Mozart sonatas?

III. The Beethoven Symphony.

1. Development of the form from the simpler types of Haydn and Mozart.
2. Compare a simple Haydn symphony with Beethoven's *Ninth.*
3. Expansion of the form by Beethoven.
4. The four-movement sonata, its aesthetic balance.
5. How does the four-movement form compare with the three for aesthetic satisfaction?
6. Compare the lighter types of the Haydn

symphony with the deeper introspective types of Beethoven.

7. Amplification of instrumentation by Beethoven.

IV. The Symphonies of Franz Schubert.

1. Read Sir George Grove's article on Schubert in his *Dictionary of Music and Musicians.*

2. The melodic gift of Schubert as exemplified in his symphonies, particularly the *Unfinished.*

3. Beethoven's genius demanded amplification of symphonic form and material.

4. Schubert expressed his genius yet influenced the form but little.

5. Programmatic symphonies from Haydn to Schubert.

V. The Mendelssohn Symphonies.

1. Compare their content with the Beethoven subjectivity.

2. Conditions under which Mendelssohn composed his symphonies.

3. What is contributed by the titles, *Scotch* and *Italian*?

4. What characteristic of Mendelssohn's makes the symphonies readily recognized.

VI. Thus with Schumann, Brahms, Glazounoff, Mahler.

1. The development of the symphonic poem by Liszt, Berlioz, Richard Strauss.

2. The increase in orchestral resources in recent times.

These are merely suggestions of points of interest that spring up in any appreciation program. A half year could readily be spent in the study of the symphony as we have sketched it here, and even then only the most obvious features would be discovered. In such a program an adequate means for presenting the music is of prime importance. In public schools this is limited to piano arrangements, to player-piano rolls, and to phonographic records. The disadvantage of the piano lies in its utter incapacity to give the orchestral coloring. The disadvantage of the phonograph lies in the limited time duration of its records and the consequent necessity of emasculating the music. At present, about five minutes is the limit of the record run, but many symphonic movements last from twenty to thirty minutes. Hence, the necessity for cutting them down, which is equivalent to reducing them to a few bare lines. The record does give in a degree the orchestral coloring, but even this is not wholly satisfactory because when the tone of the higher wood-wind instrument enters the recording apparatus it

reproduces sharp, while the pitches of the lower instruments, strings, horn, etc., come out flat.

If the phonograph is depended upon exclusively to illustrate the works selected for appreciation courses, it should be employed in such selections as are best recorded. The piano is not one of these. Like the records of orchestra music, the piano record is sharp and thin in upper tones, vapid, and dull in the lower register. Records for stringed instruments, particularly solo, are usually excellent. Most vocal records are good, though the high soprano voices are not so satisfactory as others. Ensemble music is, as a rule, unsatisfactory, but good enough to convey more than a general impression.

Adequately to employ this instrumental demand for appreciation requires a considerable amount of study and patient experiment on the part of the Supervisor; for after all, the essential factor in music appreciation is not alone information, but the presence of beautiful tone. It is this one thing, beautiful tone, expressive of the soul and intention of the great mind, or of a people, that we are striving to appreciate. The ability to keep step with a band does not necessarily imply a trained musical intelligence.

II.

If the Supervisor's educational training has not made him familiar with a considerable repetoire of masterpieces in music, with such

constructive features as Melodic Invention, Counterpoint, Orchestration, and Music Form, it will be necessary for him now to turn his attention to these matters, working them out so carefully that when he presents a composition for appreciation study his presentation shall be complete.

Let the Supervisor note this: Unless his training has made him thoroughly familiar with all the factors that enter into the genesis and expression of music, he will fail to reveal to his class the very heart of the composer's message. For it is obviously one of the easiest of accidents that may befall us of not seeing what is present, and thus being unable to enlighten others.

Hence, the Supervisor, unprepared in the matter of music education, unless he begins immediately to repair the omission, is certain to become a greater menace than a benefit. For he who reveals only a little of what is truly great, cannot be said to be a truthful exponent of the artist to the learner.

Dr. Winship has the courage to say that the one essential test of education is not knowledge gathering, not memory training, not the lightning calculator's art, but it is Appreciation.

A man's life can rise no higher than his aspiration, and his aspiration will be no higher than his appreciation. A man at his highest is the appropriation in realization of his appreciation in idealization.

"Appreciation is always looking forward, and not backward, always advances and never retracts, always enhances values."

And the basis of all appreciation as a factor to be taught, is the appropriate knowledge of it; knowledge that is deep and true and secure. It is not to be attained by half hour courses, but comes quietly, as a growth development.

CHAPTER XVI

The Newer Problems

I.

Educational institutions, including summer schools, for twenty years past, have striven earnestly to establish an efficient requirement for the intending Supervisor. While formerly his training was a matter of almost total omission of essentials, it is now a highly developed, well-prepared curriculum, logical in its arrangement of units, scientific in their interrelation; and in their totality representing the demands of education, not merely of music.

The point of view that has gradually been assumed and from which this change has been wrought, demands the recognition of the Supervisor in a way quite unlike that of former times. No longer is he the accident upon the throne. He now enters by right of succession which rests in his equipment. He is no longer, in the opinion of the higher institutionalists that teach supervision, a teacher of music, but he is an educator who sustains a complex relationship with his community and with his pupils. He is not a job-holder, but a giver of service. He is not a time-filler, but a builder of the future.

We may exhibit his inter-connecting interests and responsibilities in this manner. He is:

1. Co-worker with the Superintendent, who, he knows, is convinced of the value of music as a factor in the total educational ideal.

2. Co-worker with the grade teachers as a prepared and reliable music faculty; sub-divided into faculty groups, of which he is Chairman, according to the school grade system.

3. Contributor of a definite and well-organized musical education to every child in town.

4. Student of those lines of association by which he, the Supervisor, and his work are circuited with the activity of the private music teacher, with music in the home and in the church, with the amateur music organizations of the town, with the public library, and the committee, if there be one, on Town History and Pageantry.

In another sense, the Supervisor is a modern type of the Town Musician of the German cities of olden times. But to many duties of his office he must elect himself, for while they are pertinent to his activity, they seem not to be recognized by his associates. He is, in short, a public official of immense value and influence only when he privately recognizes that fact and goes to work at his duty without being directed by someone else. There has never been so fine an educational opportunity as this of the Supervisor of music for self-education, self-direction,

and self-development, in a vast area of work *the terms and title of which do not stand in the bond.* No one has ever before enjoyed so immense an opportunity for fundamental constructive work that looms large in the present and builds large into the future. He is indeed one who may cast his bread upon the water; nor does he have to wait many days for its return.

In the preceding pages we have suggested that from the very nature of his office the Supervisor is, like all school teachers, a factor in the family life of his community; perhaps a more intimate one than other teachers for what he deals with is a cultural influence, which, because it is what it is, stands in bolder relief than such essentials as spelling and history. These latter are taken as a matter of course; the other as a matter of distinction. So that while the one who can " spell down " everyone else in town has thereby won a distinction, the permanent ability to play or sing artistically is an ever-present joy wherever it may appear.

Formerly the whole problem of school music rested upon the selection of a series of text-books. They (the books) were supposed to be an open sesame. But books work wonders only when a real worker perceives the wonder he wants and goes after it intensively.

The text-book is no longer the problem. It is a tool to be selected with care and used with fine discrimination. Nor is the problem any

longer sought for in the process of teaching music, but in the application of the music attainment to cultural purposes. In brief, the Supervisor determines, not too hesitatingly or too generally, but after mature consideration and a study of detail, what the school-demand and the community-interest represent in sum total; how this sum total influences school-room work, and thereby establishes lines of procedure.

The fact is that no one has yet fully realized the message of music in the fulness with which it may come from the hearts of children. One day every momentous event in town will be signalized by singing. Sometime (and may it not be a distant day) the assembly hour in the schools will be the time and place of pilgrimage, the townspeople coming in the same reverent spirit that prompts us in these days to enter a place of worship for a few moments of meditation and prayer, of cleansing and uplift. A town well equipped for school music, whose community interests are centralized and properly observed, should be (and could be),day in and day out, a constant giver of joy to its people.

Newer problems in school music are few, perhaps, indeed, there is none, save where schools have not yet arrived at what is deemed the essential course of study in music. Sight reading is no longer the direct aim of class singing, nor is the work of the chorus. The one distinct object of cultural attainment (music aiding and

assisting) *is the individual child.* When we can express in clear terms what we think he should attain unto, we have before us all the music problems, old and new.

Let us pause a moment to indicate the scope of attainment that would result in doing the most for the child who proceeds through the schools to the point of graduation from the high school. That is, to what extent may the Supervisor prescribe, direct, oversee, and bring about that degree of attainment which shall make the individual child a fair epitome of his — the Supervisor's — vision of music. And before we begin to set forth in definite terms what this individual attainment may reasonably be, may we not wisely recall the terms of the investment:

One hour a week for forty weeks, annually for twelve years.

Or a total of four hundred and eighty hours of instruction.

Or an equivalent of nine hundred and sixty half-hour lessons.

Verily what we need in school music is not more time, but a definite goal and more intensity of action in the attempt to reach that goal.

Suppose we possessed *and used to the fullest extent of all value concerned:*

1. A skilled Supervisor.
2. A body of grade teachers each skilled in music.
3. A logical course of study.

4. An ample equipment.

5. An ideal of attainment *for each individual child.*

6. A time investment of one hour per week.

7. The guiding hand and capable advice as to private music study.

8. Wisely conceived and rightly operated music participation in community life.

9. The whole plan and effort carried on by logical procedure and thoroughly vitalized by enthusiasm.

Should we not then accomplish results as yet undreamed of? It would then be possible for the school system (plant, method, and operating force) to assure the average pupil of as practical a knowledge of music as it is assumed he will attain of English speech and literature. And this should include:

1. The ability to read a considerable proportion of all vocal music at sight.

2. To read it so well and so understandingly that the message of the composer shall reach the singer just as the message of the writers of prose and poetry reaches the reader.

3. To appreciate why the great composer *is* great; to perceive the power of his genius and the quality of his message.

4. To have an intimate acquaintance with the life, the point of view, the struggle and attainment of a few composers; this knowledge to be obtained for the inspiration which it

yields; an inspiration just as valuable as that which comes from the study of the lives of statesmen, generals, and inventors.

5. To be able to use the voice agreeably both in song and speech, and to appreciate the sound of the cultured voice as it falls upon the ear.

6. To know the symbols of music (they are few) as familiarly as we know the letters of the alphabet, the numerals, and such abbreviations as $ and cts.

7. To be able to write simple music sentences (like the phrases of folk songs).

8. To give entertainment to others and to receive it from others in terms of music.

9. To contribute something of worth to the community activity when called upon.

10. To perceive in all good music a gift of worth and beauty; so to hold it and respect it.

11. To guarantee for the boy and girl a manhood and womanhood in whose spirit the culture of music will forever be vital.

In brief, to make music a dynamic factor of self-expression, that creates pleasure within and expresses it without. We have not spoken here of appreciation, popular as the term is, and for the apparent reason that it is the very spirit of music emanating from the true study of the art. And further, we have tried in the preceding pages to make clear how essential it is that appreciation be inaugurated from the days of the first rote song. Appreciation is primarily the glow

of an understanding heart; it is never the record of a note-book.

II.

It is often held that the public school curriculum is valuable to the child in its varied demands, because in its very variety it produces a lasting benefit in mental training. We trust that this thought will some day tempt some one of the type of the late William T. Harris to plumb its depths and to ascertain in truth whether it be deep or shallow. The depth may be there, but this fact is obviously before us: A vast amount of school training passes absolutely out of sight, escapes us, leaves no trace in us that shows we ever encountered it, unless it may be a delicate tint in what we are prone to call our "general education."

If the reader will take the trouble to make a written list of every subject he has studied since the first day he entered school, and will then check off that list the subjects of vital importance to him today, he will be in a position to speak with more reliability of what general education has cost him. To make the matter even more convincing than this suggestion, we present herewith the factors in the training of a young woman of twenty-four. She is now specializing in art, and this group of studies (in art) is not included here. But everything else is, or as much as the young lady can remember.

To peruse this list one would think that to have received the benefits of its stimulation and inspiration would produce nothing less than an Admirable Crichton. As a matter of fact the young lady of the list is quite an average type and as harmless of conversation as most people who have been subjected to a treatment that approaches the following in intensity.

Here is a process by which the young lady has been trained, modified, guided, directed, to the end that she shall possess a " general education." She has studied: —

Reading
Writing
Arithmetic
Spelling
History (American)
Grammar
Geography
Elementary Physiology
Music
English
Oral Expression
State History (Ohio)
History of Philosophy
Bible Study
Greek Literature
Piano
History (music)
English (4 Years)
Latin
German
History (General)
History (U. S.)
Civics
State History (Indiana)
Physical Geography
Mediæval History
Sociology
Ethics
Solid Geometry
Greek Drama
Botany
Chemistry
Algebra
Plane Geometry
Commercial Arithmetic
Commercial Law
Bookkeeping
Penmanship
Drawing
Physical Training
History of France
Psychology
Education
Trigonometry
Public Speaking

When we speak, therefore, of the newer problems in school music we desire only to bring to

the Supervisor's attention the fact that he must so present music, as the living expression of an organism truly alive, that it shall gain its independence to the degree that it may not be forever lost in such a mass of general education as we have just shown in detail.

CHAPTER XVII

Teaching as Public Service

In what shall the Supervisor find his recompense?

Persistently throughout the pages of this book we have burdened him with more and yet more responsibility. We have increased his area of work, and yet we have said nothing directly about the reward he should reasonably expect to receive for it. Is he to conclude that his task is without limit and his reward negligible? Or may he hope in return for what he does to be fairly compensated?

Music supervision as vocation is, taking the country over, a more or less unorganized profession. The foundation of Supervisor's Associations, both state and national, will, in time, establish order and a consistent program, will create definiteness where now there is none. Supervisors are paid by no particularly consistent plan; some are amply recompensed; others, and by far the greater number, in an amount that cannot stimulate them to unrestrained endeavor.

Before the well-equipped Supervisor can be sure of meeting with adequate recognition in all states, definite publicity work must be

undertaken the country over to educate both the public at large and the school authorities in reference to the purpose, value, and requirement of public school music. We hear less in these days than we heard formerly the argument that favored or disfavored music as a part of the curriculum. It seems as if that point has been won nearly everywhere. Gradually the propaganda favoring music has brought conviction, especially to Superintendents.

But in not a few places music is still the Cinderella of the curriculum. It is left to get along as well as it may by providing its own resources. Instances are still only too common which show that when the Supervisor needs a phonograph or a piano she is compelled to arrange a concert in an effort to secure the funds for it. But if her work is really enhanced by phonograph or piano she certainly should not be required to purchase it in any such indirect taxation manner. We fail to hear of the manual training teacher giving a vaudeville entertainment in order to raise funds to buy a work bench or a set of tools. His equipment is assured, because it is held to be indispensable, and the money is appropriated directly. But when Cinderella wants anything, she must sit in her misery and sing for it.

This is no reflection upon Cinderella, but upon her superiors.

Elsewhere in these pages we have tried to

point out that music supervision will never obtain the place it deserves, nor will Supervisors secure the standing they should have until Superintendents are convinced by the music working force that there is just as much vocation outlook, just as much cultural attainment, just as much mental training in the music lesson as elsewhere. In short, music as subject for study and as teaching activity, has importance; and yet it is properly the responsibility of the Supervisor to establish that importance.

That manual training and other special subjects generally fare better than music is invariably the Supervisor's fault. Until he knows what he wants, why he wants it, and how to obtain it, he will remain under-equipped, under-appreciated, and under-paid. The fact is that, by and large, the Supervisor has still to make his place, to define its scope and value, and to demand what is due to it. All this, however, is coming rapidly. Formerly the Supervisor was frightened to death to make demands for fear of losing his position. Now there are scores, perhaps hundreds, of Supervisors who not only know the strength of their contribution to the school-room system, but who have the courage and conviction to make their demands and to secure whatever form of equipment is necessary to their purposes.

Where Supervisors have done fine grade teaching, have proved their value to school and

community activity, they have brought their work to the level of any other subject in the system. Where they have hesitated to demand necessary time, material, and assistance; where they have shown themselves content to take what they could get to work with, they have failed to a degree of significant accomplishment, and on the basis of such an attitude they always will fail.

Gradually music supervision is attracting to its training schools a higher and higher type of student. Men are beginning to consider it a profession worthy of a man's time and serious purposes. The college-trained man and woman are more frequently met with in training classes for Supervisors. Normal schools are, little by little, placing more emphasis on music for the simple reason that they see more and more clearly that its demand is becoming general.

In the decade to come many changes will take place in supervision and in the supervising body. Better prepared and more highly educated teachers will appear. The old assumption that anyone who knows a little about music will do for school music teaching will entirely disappear. Supervisors will be subjected, as they are now in certain institutions, to a high degree of individual training. They will be judged on the basis of this training, and to some extent on their power of organization and administration. Superintendents will, in the course of their

training, learn more about music than they have hitherto; and in consequence they will work co-operatively and with deeper insight with the Supervisor.

We may look, too, for the discussion and perhaps, to some extent, the decision as to what constitutes a fair salary for music work in schools. But it must forever remain true that the one final arbiter of salaries is the individual's training, attainment, and fitness for his position. When a Supervisor is interested merely in the express speed of his schedule, in fulfilling the text of his contract, but in doing no more than that, he will be found a very dear encumbrance. The Supervisor who works enthusiastically, whose day is given over to delivering his best individual service, irrespective of hours of labor, can ultimately fix his own salary. This, however, must always lie within the reasonable limits of the value of his order of service in the complex of which it is a unit. This (the relative service value) must constantly be kept in mind in relation to financial recompense. Probably not many cities and towns in the United States are paying as much for school music as they can afford. Some Supervisors are drawing more than they are worth or ever will be worth. But, on the other hand, there are numerous large municipalities paying astonishingly small salaries for the amount and quality of service they are securing from the music director.

This question of salary is one that deserves all the consideration the various Supervisors' Associations can give it. In a sense the amount of salary is not wholly or exactly a local matter; as for instance, where a city of nearly five hundred thousand inhabitants pays its music director, or Supervisor, less than $2,500. Certainly, in this case, the city has not reached its limit. Its Supervisor is either under-paid or over-paid; but he is certainly not justly paid.

Supervisors, as a class of teachers, will determine and reach a more satisfactory level of payment for service when they lend their united effort to determine these conditions:

1. A minimum attainment for professional training for those who propose to specialize in music in small communities.
2. For Supervisors who add high schools to their program.
3. For those who teach in the grades exclusively, using the grade teacher to the minimum.
4. For those who organize and prepare a music faculty for each grade of the school system.

And so on, through the various classifications possible to work, organized as school work is. Furthermore, Supervisors must persistently hammer home to Superintendents, principals, and others the logical place of music in the curriculum, its value in cultural terms to the child. In brief, they must go forth into the educational

world as missionaries who carry a message of importance. They may present their claims on behalf of music along many lines. Music is, for example, as valuable mental training as any other subject is. It is superior to many. It demands more in terms of self-expression than them all. It is one of the few studies that constitutes a valuable vocation. Therefore, it is a utilitarian subject. The humblest singer of one song can give pleasure to others while the finest speller in the world remains entirely unentertaining.

Therefore, music is useful in terms of happiness. It offers an infinite opportunity for action and accumulation to the type of mind that loves to obtain information; a single dictionary of music is obtainable of approximately four thousand double column pages. Here is information for the most gluttonous.

And above it all, through it all, in it all, forever and forever, breathes the spirit of beauty. Let the Supervisor meet the educator and be not ashamed to say to him:

"I believe in beauty as the manifestation of triumphant life. I believe in looking for Beauty everywhere; watching for it, searching for it in the great and in the small, in the unusual and in the commonplace things of this wonderful world. I believe in working for Beauty always; planning for it, trying for it in the making of all that has to be made, and in the doing of all

that has to be done. I believe in living the Beautiful life: a life in right relation to the lives of others, and in harmony with the eternally unfolding life of God.*

The Supervisor's service is perhaps less concerned with the great extent of knowledge which is passed on from teacher to teacher than it is concerned with the spirit which animates it all. For, after all, teaching is primarily the art of awakening, forming, and directing inherent power. A speaker recently expressed an elevated standard of individual creed in these words:

"Go forth to your labors, superior to disappointment, unshaken in your ideal of service, patient under misunderstanding, indifferent of the petty limitations of petty people. Do not lose your first enthusiasm. Remember that although you may meet many whom you may teach, you yourself have much to learn.

"Teaching should be included among the most splendid occupations — when it is practised by men and women whose dominant idea is devotion to the ideal of service. You cannot make the teaching profession fine by arguing about it. There is but one way. You must sanctify it by service."†

*Henry Turner Bailey

†Arthur S. Somers, New York City Board of Education

CHAPTER XVIII

Studies in Types of Mindedness

I.

The Supervisor who refuses to become the mere purveyor of general information through music, whose interest is stimulated to the extent that he studies and records the tendency and attainment of the individual child in music, will meet with many puzzling problems. We have learned that there is a certain inter-relation for example, of adenoids, tonsils, monotones, tone-deafness, and the like. It is also becoming clear that we enter upon this phase of conscious (earth) life equipped, it would seem in predetermined ways, to receive impressions from our environment, and to make impression upon that environment.

The material of this chapter is offered to the Supervisor as a suggestion. It is hoped that he may be enabled through reading and application, the better to understand the child's equipment; perhaps to strengthen it; certainly to observe it in action.

All teachers become convinced even after limited experience that for every pupil there is an easiest way both for the acquirement of knowledge and for the expression of power.

This way is rarely the same for any two pupils. Given identical opportunities, methods, and directions, equally gifted pupils become amazingly different as sums total. What seemed equality in the beginning is found to be like apparently identical apple blossoms; yet we know one will produce a russet and the other a yellow fruit.

Manifestly to teach music to the individual's best advantage, we should know from contributory evidence what kind of fruit is latent within the blossom; and above all, we should not try to make the russet apple blossom yield a yellow fruit. What we must do is to seek ways for the production of the most perfect fruit of each after its kind.

This chapter offers a few suggestions not in the slightest degree empirical, but as stimulating positive study and inquiry on the part of the teacher, which shall reveal facts of real value. One day we may be able to establish some fundamentals of music education that will allow us to build our house upon a rock and not upon the shifting sands of one method for all.

Let it be understood that the aim is to discover the strong individual characteristics; to work with them as positive factors; likewise to discover weaknesses and to strengthen them to whatever extent is possible.

It must further be understood that the Supervisor will find these tests of some value

when he applies them to himself and to the individuals of his assisting corps.

II.

We do not store up actual thoughts. What we do is to increase our thought tendency. Thought tendency is probably the one single process that characterizes (the mind in) each of us. It is the individualizing process.

The mind finds its major functioning tendency along one or more main lines of operation. If the teacher will make a careful study of his pupils he will find that they may be classified in many practical ways as to what we shall call " mindedness."

For example, one is found to be distinctly of the tendency to receive impressions through the ear. He is ear-minded.

Another is most strongly impressed by outer phenomena through the eyes. He is eye-minded.

Here, then, are two ways of receiving *im*pressions (that is thoughts *pressing in*). Conversely here is a pupil whose best effort results when the entire muscular and nervous systems are willed into activity. He is motor-minded. A second finds the hand to be his best trunk line for despatching his commands and intentions. He is hand-minded. Here are two of many possible orders of *ex*pression (that is thoughts *pressing out*).

A few concrete examples are presented here for the purpose of suggesting to the teacher to become thoroughly acquainted with the pupil to the end that the thought tendency may be used to his greatest advantage. The desirable end is that he shall be taught in such manner that *im*pressions enter along his best line of communication, that his *ex*pressions go out over similar lines; that weak lines be strengthened.

CASE No. 1. Boy age seventeen, unusually gifted as pianist. Technic fluent and permanently established. Has absolute pitch. Hand- and ear-minded. Disinclined to do gymnastic work. In no sense motor-minded. (That is of the whole body.) In writing notes on music paper constantly writes C sharp for D flat. The eye does not distinguish differences where the ear impression is not fixed. Reads slowly at sight; in writing notes is inexact in the effort to locate them on a line or space. Hence, not at all eye-minded.

In music theory work takes in suggestions by oral instruction, but gets little or no help in attempting to read from books. This boy would fail in a written examination; whereas he could pass a more severe test and pass it well if it were given to him orally.

CASE No. 2. A young man of twenty-three; earns his living by doing stenographic work (typewriting), plays the violin as a pastime, and is preparing in some lines of civil service

work. His facility in operating a typewriter machine is considerable; that is he writes rapidly and generally correctly. But a typewritten page as it comes from his hands is seldom satisfactory to his client. It is invariably smudged and its appearance is not attractive, for he has no gift of alignment or spacing, and his use of capital letters is original.

But he can tell by the click of the machine where it is out of order. His sense of pitch in violin playing is good, but his interpretation of music *sounds* just about as his typewritten page *looks*. He is the least eye-minded person of any I have seen. I asked him how he was getting along with his civil service test and he said, " I'll never make it." And of course he will not, because he is not in the slightest degree eye-minded; but oral instruction or an oral test would, no doubt, pass him.

Case No. 3. Man of thirty, loves music, owns a violin and is very fond of trying to play the piano. A good all-round athlete; that is, motor-minded. Can row a boat, use carpenters' tools, steer an automobile, and play ball. Hence, hand-minded as a whole. But he uses his fingers awkwardly. Hence, while hand-minded, he is not finger-minded. Sings well (a motor activity). Has never learned to read notes and he is not eye-minded.

Case No. 4. Boy of eighteen. No music talent. His playing gives actual offense, for

he intrudes wrong notes without any distress to himself. Receives oral instruction with the greatest difficulty. His greatest joy in music seems to be to make symbols on music paper. This he does in the most elaborate and florid manner, so that a page coming from his hand is a work of art, but the music of which the page consists is as riotous in meaning as a futurist's program. He is decidedly hand-minded, but should not study music. Would make an excellent music engraver or sign painter. He will have to receive all directions for business in writing as he does not receive impressions quickly or accurately by ear. He would be a failure as a telephone operator.

These few cases indicate tendencies, some positive, some negative; but from them we may deduce a few practical principles which will aid us in the training of pupils.

These principles should enable us to discover ways and means for strengthening the minor faculties and fully developing the major. They will shed some light upon operations involved in sight reading, dictation, and music memory. In short, with what has to do with sight and sound involved in music. They should further lead us into the closest scrutiny and continued observation of the familiar operations involved in music. The observation has often been made that a talented pianist is not necessarily a capable sight reader. The explanation of

this is simple: a pianist may be highly ear-minded, hand-and finger-minded, and yet to no considerable extent eye-minded.

It becomes necessary then to determine what we have just referred to as the major trunk lines of mindedness, and to make the most of them; but it makes it equally necessary that we should determine the direction and the strength of minor lines, modify and increase them.

Even the casual consideration of a few types will convince one that a particular form of mindedness, that of the ear for example, does not imply a like degree of receptive and expressive power over all the phenomena involved.

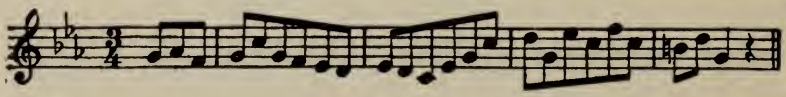
For example, a certain musician of unusual endowment is rapidly ear-minded as to music, receiving it spontaneously; but he is so slowly ear-minded as to speech that it is almost pathetic to observe his effort to receive and interpret words by translating them into mental images.

I have noted another case of a man fond of music in a degree who receives it slowly; that is, as if he could not handle it without stopping to consider and examine before he accepted it. But on the other hand, he receives words through the ear, resolves them immediately into their images and all without betraying any interregnum between sensation and comprehension.

The following fact seems to be true: An eye-minded person strives to make visible symbols

audible. That is, an eye-minded person will learn to read music at sight readily, but he may be very slow and inefficient in music dictation; while an ear-minded person may be skilful at dictation and yet have much trouble not only with sight reading but with visualizing a staff picture of tones easily grasped by the ear.

It seems to be true for music students that the way to build up the weaker faculty is through the stronger. For example, the following phrase may be sensed in many different ways, that is, it may be reached out for by one of several tentacles:



For example:

1. A pianist may receive it purely along the tactual line. As he looks at the notes he will move the fingers upon an imaginary keyboard striving to secure the audible impression.

2. An eye-minded singer will hum the phrase through and by that act build up the tone message as the reading proceeds. That is, he may not (and generally does not) perceive it *as a whole* before he begins to read.

3. An ear-minded person, let us say without technical skill, might find the notation of this more or less of a puzzle and would require that

some one pass the tones to him, so to speak, by means he himself cannot command. This accounts for the rapidity with which the boy of the street appropriates, and generally perfectly, the melody and rhythm of the latest popular song; however complex it may be.

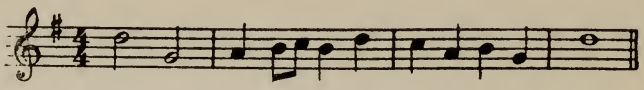
These are by no means the only ways by which human beings translate music notation into actual vital music. But they will suffice to show us that unless we are "all around"-minded in music there is much land for us to possess; not curiously, but to our benefit.

Again, for example: The pianist who invariably moves the fingers on an imaginary keyboard when looking over a new composition, may be eye- or ear-minded or both. If he is neither to any considerable degree, the involuntary play of the fingers represents his tentacle-groping for something on which to lay hold. He perceives that in his fingers there has been built up a tendency which actually unlocks sound for him.

The pianist with this habit should read music with the voice (even humming it will suffice) until he eliminates the finger motion or joins to it the ability to make the visible sign become the audible effect. The ultimate aim must be to perfect audible reaction.

The ear-minded person who is a slow or poor sight reader should sound or play such little tone groups as these and then immediately close

the eyes to visualize the written expression in association with the audible: —



This is ideally supplied as training in music dictation. Many people are quite convinced that they have the gift of composition; but being unable to write down the classics that surge through the brain, they are as if hid under a bushel. The hand and eye do not come to the assistance of the creative faculty that manifests through the sense of hearing. These types must visualize the staff, must choose a given starting point, say second line G, *and actually see it*, not necessarily as a note but as a staff degree. Then they must improvise melodies, visualizing the staff as they select its pitches. In brief they must learn to improvise on the staff visible to them as a mental image.

CHAPTER XIX

Books for the Supervisor

I.

The deeper meanings which we are reading into school music imply a broader preparation. The Supervisor must interest himself in a wider area of educational and humanitarian topics. He must be able to do many things, be familiar with many subjects related to music and contingent upon its domain. While formerly sight reading was held to be more or less the end and aim of all public school music instruction, today it is but an incidental factor. It is not sufficient for the child to be able to spell his *do, re, mi.* He must become skilled in music as a language to be expressed; this involves ear and eye, hand and voice and heart. The eye is for reading; the ear for tone discrimination; the hand for writing; the voice for the enunciation of tonal beauty; and the heart for the love of it all.

These factors making for effort and subsequent attainment act and react to produce music-mind. The Supervisor who is to develop all these lines of music sensitiveness and skill must be broadly prepared. We have indicated some topics that must come before him; and we have suggested somewhat the degree of his

mastery in music theory, composition, harmony, counterpoint, history, and biography. The texts mentioned in this chapter are a group from which he may profitably select many a volume which, when rightly used, will become a veritable tool or implement in his professional work. As a group, they will serve to give him that background of power which will make his teaching at once authoritative and abundantly interesting.

The Supervisor will find that in addition to his direct influence as a leader of the teachers who develop technical skill in the child, he may add to this, and for their sakes, an abundance of inspiration which will enrich the child's music world. The child will learn to love music, but no less will he learn to find in the story of its heroes as thorough inspiration and as wide variety of biographical interests as he finds in the lives of Washington, Franklin, Lincoln, and the heroes of invention and discovery.

Before we list the texts of this chapter, a few words about Books and Reading may not be inappropriate, particularly as they may offer suggestions which the Supervisor can pass on as he finds it necessary:

A book is a formal expression of somebody's experience. It is a report of what someone has observed, thought, felt, performed. To a degree, even fiction may be so summarized. Every writer who knows the primary essentials

of his craft is impelled to write out of the impulse of feeling, which stimulates thought, which, in turn, impels to action; and lastly, these three influences cause to come forth the final factor, result, or the finished written product. Now the first factor, feeling, is accompanied more or less vaguely by mental pictures; in turn it passes over to thought the mental pictures which come into clearer and clearer outline.

It is these mental pictures that the author strives, with inspiration and skill, to fix in words.

So far as he is capable of doing it, he must make English words actually produce for the reader the brilliant pageantry of his thought. That is, he must be so skilled in his craft, his knowledge of his material must be so intimate, that with the proper co-operation of the reader the brilliancy of the picture in his (the author's) mind shall reflect to the reader's mind without loss.

A writer of true feeling, whose thought process is well under control, who acts directly and with a high degree of skill and of art, is the one who can most truly be said to perform a really wonderful creative act. Much of the current printed matter of the day, however, gives little or no evidence of the art and method of the true author. It calls therefore for little skill on the part of the reader. The necessity for furnishing entertainment for the people must

account for the mass of printed matter that is not literature, and the desire for quasi-entertainment of the most fleeting order must account for a scheme of reading that has neither depth nor purpose.

The skill of the true author, his process of fixing his experience, of conveying his message in words so that he who runs may read, demands on the part of the reader a degree of ability that must rise in kind to that of the creative author himself. Hence it is far above the average of reading capacity and, like all processes connected with the attainment of skill in music or in any other art, is a technic distinctly to be cultivated. To make clear the process of transfer, or of reflection of the mental picture from the author to the reader, let us embody it in the following statements:

1. The author's experience stimulates feeling, brings into play mental imagery which is fixed in words in the pages of a book.

2. The reader must peer into the author's words until the pictures they hold flash (reflect) upon his own mind.

These are complementary processes. They suggest the very evident fact that a careful writer is worthy of a careful reader. A careless reader is unworthy of any author; for by the very fact of his carelessness he will misinterpret, misquote, and misrepresent him. There is no subject in all the school and college curriculum

more worthy of the serious attention of educators than this simple yet masterly technic of gaining exact information from a sentence written by a careful thinker. There is doubtless no subject in all education so little thought about as the art of reading. Every teacher must be on his guard against inefficient reading and the inefficient reader. By virtue of the rapidity of his methods and their inaccuracies, the inefficient reader not only misconstrues an author's meaning, *but he acts upon his own misconstruction*; that is, he makes the error of his interpretation the cause of his activity.

So prevalent is the habit of half-reading or of wrongly reading a text that most of us will find in it, if we look deeply enough, the one lack of general advancement in training and culture. The enormous spread of the product of the printing press has robbed us of our skill by subjecting us to the spell of its might. We have literally to be on guard against the temptation of its riches.

One of the tasks the Supervisor must take upon himself is that of being teacher and apostle of true reading. Unless he enlists this art as one of his resources, he will find his ends defeated through inaccuracies. With himself he must insist on learning how to secure one hundred per cent of the author's meaning, of securing, when possible, one hundred per cent of the meaning of a person who addresses him; of in-

sisting that his staff of assistants and associates shall get from him, as speaker or author of written assignments, one hundred per cent of exact direction and information. All this, easy to say, is no easy matter to perform. And whenever he can he must urge upon others, assistants, pupils, and friends, the cultivation of sincerity in all reading.

To the average reader it is difficult to do the patient, plodding apprentice work necessary to relearn the reading art, which as little children we once possessed. Witness the hours when we were filled with delight at the pictures that leaped up in the consciousness as we followed the wonderful adventures of Robinson Crusoe, Little Nell, Paul Dombey, and all the heroes of that time of romance. But as we grow older there is thrust upon us more reading matter than we can honestly investigate: the daily papers (morning and evening), countless magazines, weeklies, monthlies, books in scores and hundreds, all overwhelm us like an Alpine avalanche. In our desire to give a little to it all we become dishonest readers; dishonest to the author in skimming where we should penetrate; dishonest to ourselves in taking skimmings for real depth of meaning.

If the reader of these pages has never perused Ruskin's essay, entitled *Of King's Treasuries*, he has a delightful experience in store. No one has ever told so perfectly and so well just

what a book is and what it may do for us. No one has ever insisted so sternly on what we must do for a book. What duty and service we owe it are only complementary to the treasures it holds for us. Prefatory to any reading demanding serious thought and attention should come the learning of the lesson so admirably presented in *Sesame and Lilies.*

II.

The texts we desire to present to the Supervisor include the subjects of Music History, Biography, works on Aesthetics and Appreciation, Acoustics, Psychology, Pedagogy, the History of Education, and the Study of Social Conditions.

1. Essentials in Music History. Tapper and Goetschius. (Scribner)

Amply illustrated, covering the period from primitive music to present day schools; with a chapter on the essential books for a music library. With many examination papers set by schools, colleges, and universities. A booklet of questions based upon the text is supplied without charge by the publishers.

2. Outlines of Music History. Hamilton. (Ditson).

A practical hand-book for the music student and a guide for the general reader. Review

summaries, tests, and supplementary reading lists are supplied.

3. First Studies in Music Biography. Tapper. (Presser).

With many illustrations. Correlated with American Social and Literary History. Test questions are provided based on the text. Questions are also provided which are intended to stimulate research.

4. Makers of Music. R. F. Sharp. (Scribner).

Twenty biographies with portraits, facsimiles, and a general chronological summary. This volume covers the period from Bach to Grieg and Tchaikovsky.

5. Music Club Programs from all Nations. Elson. (Ditson).

Studies of National Schools of Music. Each chapter is supplemented by three lists of questions; easy, medium, and difficult. The book forms a splendid basis for the inauguration of the study of music appreciation in its broader aspects.

6. How to Listen to Music. Krehbiel. (Scribner).

The clearest and most authoritative book on the art of music listening. A splendid supplementary reading text embracing hints and suggestions to untaught lovers of the art.

7. Living Masters of Music. Various Authors. (Scribner).

A series of great value to the student of present-day music and its tendencies. Among the composers whose life and works story is told in these volumes are: Richard Strauss, Paderewski, Macdowell, Debussy, Elgar.

8. SOUND AND ITS RELATION TO MUSIC. Hamilton. (Ditson).

A hand-book of acoustics, vivid in its portrayal of the familiar and less familiar phenomena of sound.

9. THE STUDENTS' HELMHOLTZ. Broadhouse. (Reeves).

A widely known and authoritative text on acoustics, with many musical illustrations and various sets of examination questions.

10. EDUCATION THROUGH MUSIC. Farnsworth. (American Book Co.)

A discussion of the nature and purpose of music study in each of the elementary grades.

11. ENGLISH DICTION FOR SINGERS AND SPEAKERS. Russell. (Ditson).

A practical and instructive text on the refined and aesthetic use of English, a subject of extreme importance to everyone who is called upon to give instruction.

12. EVOLUTION OF THE ART OF MUSIC. Parry. (Appleton).

An informal presentation of the factors of Music History which have played the greater rôles in its development. For example:

Scales, Folk Music, Incipient Harmony, Rise of Secular Music, etc.

13. PSYCHOLOGY, BRIEFER COURSE. James. (Holt).

By one of the most distinguished educational psychologists of modern times.

14. TALKS TO TEACHERS ON PSYCHOLOGY. James. (Holt).

Perhaps the most widely read, genuinely useful, and thoroughly practical text dealing with psychological aspects of pedagogy.

15. ON EDUCATION. Spencer. (Various editions).

A brief manual on education which, despite the fact that it has been before the public for over half a century, is yet as fresh, true, and energizing as when it made its first appearance.

16. HISTORY OF EDUCATION. Seeley. (American Book Co.).

For the study of the story of education in chronological sequence.

17. HISTORY OF EDUCATION. Davidson. (Scribner).

A significant text dealing with the development of thought as it has striven for mastery in its spiritual and material worlds.

18. THE ENJOYMENT OF POETRY. Eastman. (Scribner).

A work of value to the lover of art and of literature; especially valuable to the Supervisor in that it points out clearly the essential

nature of poetry and suggests many studies in its appreciation.

19. COMMUNITY DRAMA AND PAGEANTRY. Beegle and Crawford. (Yale Press).

An authentic text by authors who have had practical experience in various forms of community work and in the practical preparation of presentation of pageants.

20. SOCIAL ELEMENTS. Henderson. (Scribner).

Valuable to the educator in that its object is "to direct attention to the phenomena of human association; to show how to interpret social tendencies and movements; to interpret social du ties which arise out of conditions and relations."

21. DICTIONARY OF MUSICIANS. Baltzell. (Ditson).

Concise biographies of musicians of past and present, with pronunciation of foreign names. (Revised to 1914). Including notices of contemporary musicians not generally noted in larger works.

22. MUSIC DICTIONARY. Elson. (Ditson).

The definitions and pronunciation of terms and symbols of music in general use.

23. ONE HUNDRED FOLK SONGS OF ALL NATIONS. Bantock. (Ditson).

The most significant collection of folk songs ever attempted. Indispensable for the school library. The accompaniments are characteristic and not difficult.

24. Music, Its Laws and Evolution. Combarieu. (Kegan-Paul, Trench, Trübner & Co.)

A practical discussion of the evolutionary trend of music, taking up successively the five special domains of the art. (1) Acoustics. (2) Physiology. (3) Mathematics. (4) Psychology. (5) Aesthetics. With excursions into the domain of history, philosophy, and sociology.

25. Fifty Shakespeare Songs. Vincent. (Ditson).

The Editor has arranged the material into the following parts:

Part I Songs mentioned by Shakespeare in his plays.

Part II. Songs possibly sung in the original performances.

Part III. Settings composed since Shakespeare's time to the middle of the nineteenth century.

Part IV. Recent settings.

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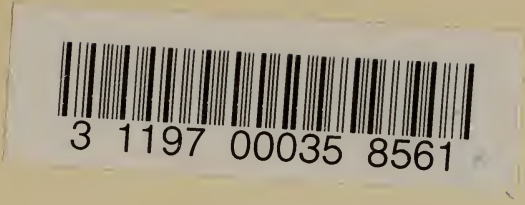
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